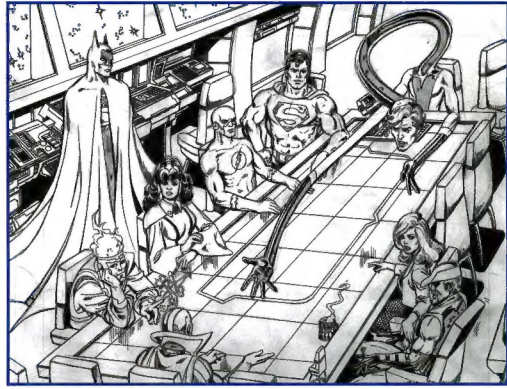
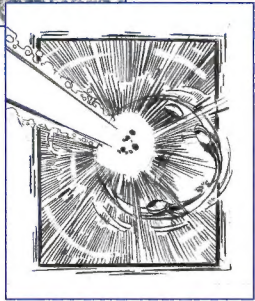


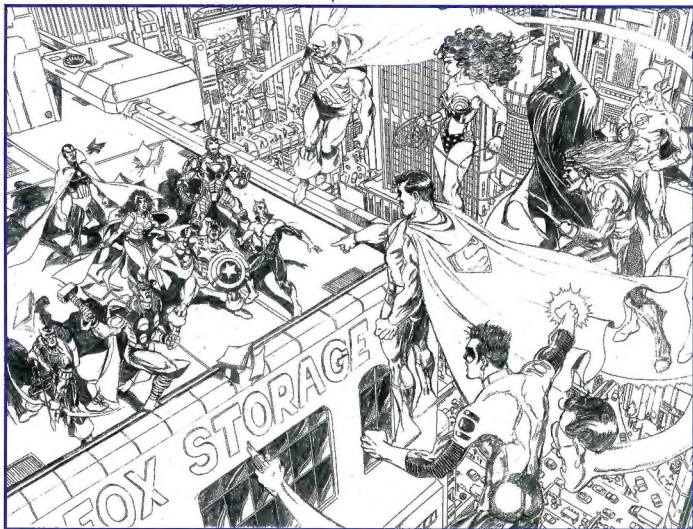
AVENGERS ★ JLA: COMPENDIUM BUSIEK ★ PÉREZ

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AVENGERS ★ JLA COMPENDIUM



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AVENGERS/JLA: COMPENDIUM

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compiled by George Pérez and Kurt Busiek



Art by Neal Adams & Dick Giordano



WHEN TITANS SORT OF CLASHED



Denny O'Neil wrote the following in *Batman* #237:

"The Halloween bash at Rutland, Vermont, happens every year. It's quite a freaky experience, walking down the main street of this really pleasant New England town, and suddenly, you come upon a parade and there are Superman, Captain Marvel, Batman, Thor – the whole pantheon of super-heroes. All around them are high school bands and drum majorettes who look so sweet, so innocent, so absolutely wholesome American that a sentimental man might shed a tear.

"Anyway, after the parade, Tom Fagan, throws a monumental party. On the occasion I'm describing, it lasts a solid 48 hours, and friend, if you have a taste for festivities, it ought not to have been missed. I mean, we did party! Explored the two-dozen-plus rooms of Tom's fantastic house (like something from Lovecraft) and drifted into the lovely, autumnal woods surrounding the Fagan property. Laughed. Sang. Climbed cliffs and threw a boomerang and played touch-football and, probably, discussed the Meaning of Life."

From these experiences, Denny and several other freelance writers and artists began a multi-year tradition of setting stories in Rutland, an occasion to sneak in paraders wearing outfits based on the other company's characters. ★

For completists, here is a list of the issues featuring Tom and the Rutland parade:

Amazing Adventures #16
Animal Man #50
The Avengers #83, 119
Batman #237
DC 1978 Calendar of Super-Spectacular Disasters
DC Super-Stars #18
Ghosts #95
Justice League of America #103, 145
DC Super-Stars #18
Freedom Fighters #6, 13
Marvel Feature #2
Superboy & The Ravers #16
Thor #206, 207

And from other publishers:

Dr. Spektor #18
Thunder Bunny #5

WHEN TITANS DID CLASH

A LOOK AT THE OFFICIAL DC/MARVEL CROSSOVERS

Most people forget that the first comic to feature both DC and Marvel logos was the 1975 tabloid adaptation of MGM's *Wizard of Oz* musical. As handled by Roy Thomas and John Buscema, it looks today like a thoroughly Marvel production. Apparently, DC had the legendary cartoonist Sheldon Mayer working on an adaptation but when they caught wind of Marvel's project, chose to team up rather than release similar titles.

That thaw in the competitive natures of both companies set the stage for the first real commingling of characters a year later. Superman and Spider-Man graced the cover of a tabloid-sized publication and fans were agape at the possibilities within. Writer Gerry Conway and artists Ross Andru and Dick Giordano did not disappoint as the heroes, villains and supporting players shared the stage. It received press attention, high sales and kudos from the readers.

There was a gap before the next pairing, but it began a cycle of crossovers split between the companies that had readers (and retailers) clamoring for more. The team-ups began again in 1981 with Superman and Spider-Man once more crossing paths, this time as produced by Jim Shooter, John Buscema, Terry Austin, Bob McLeod and others. A hint of things to come was shown when Wonder Woman and the Hulk cameoed.

As the crossovers continued, it became obvious that to simplify matters it was postulated that all the characters existed on the same world but never before crossed paths. After all, Superman operated out of Metropolis while Spidey swung through Manhattan so it was unlikely they would meet.

The cycle continued until 1983 when the promised JLA/AVENGERS project by Gerry Conway, Roy Thomas, George Pérez and Dick Giordano failed to materialize. This was to be the event of the year as the best and brightest from each company were to cross paths and match skills all to save the universe.

A series of miscommunications led to the project floundering despite Pérez's completing 21 pages of pencils out of the 64-page book. Both companies aired their issues through articles as seen on the following pages.

Pérez sold the artwork in 1994, but not

before putting it on display at conventions around America. It was the closest people got to see what might have been.

The thaw of 1975 froze over from 1983 until 1994, when new management at both companies thought the time was ripe to try again. The first release was Batman paired with the Punisher. The oft repeated pattern this time involved the same characters as interpreted by teams from both companies. With a nod towards the current host title continuity, the first story featured Jean Paul Valley, better known as Azrael, during his time wearing the mantle of the Bat. When the two met a second time, later in the year, it was once more Bruce Wayne under the cowl.

John Byrne played with the crossover concept in unique ways. He went cosmic, pitting the biggest players in both universes - Darkseid and Galactus - against one another with spectacular results. His second offering looked backwards to World War II when Captain America and Batman helped fight the Axis.

The crossovers were selling well, and both companies branched out as their characters met those from several other publishers. Perhaps the oddest meeting of all, spinning directly out of the events in the Batman/Punisher pairings, was the Punisher then heading to Riverdale and meeting Archie Andrews.

The companies decided it was time to ratchet things up. An all-out battle royal was planned, and the readers would be allowed a say. DC VERSUS MARVEL was a four-issue event with several contests left for readers to dial in and vote. Both outcomes were drawn and at the last minute, with the book already at the printer, the vote-winning outcomes were used.

This meant a change in philosophy, and it was henceforth deemed that the heroes traveled from one universe to another. The parallel universe notion was introduced in GREEN LANTERN/SILVER SURFER, which acted as a prelude to the intercompany battle.

The war was a smash sales success, and readers were left more than satisfied with the following results:



Cover by Dan Jurgens
& Josef Rubinstein



Cover by George Pérez



Cover by John Romita Jr. & Dennis Janke

Winning the fan vote battles (the winner is depicted in bold):

- ☆ **Superman** vs. Hulk
- ☆ **Batman** vs. Captain America
- ☆ Wonder Woman vs. **Storm**
- ☆ Superboy vs. **Spider-Man**
- ☆ Lobo vs. **Wolverine**

The companies determined the outcomes of the other six battles:

- ☆ **Flash** vs. Quicksilver
- ☆ Green Lantern vs. **Silver Surfer**
- ☆ **Robin** vs. Jubilee
- ☆ Catwoman vs. **Elektra**
- ☆ **Thor** vs. Captain Marvel
- ☆ **Aquaman** vs. Namor

The conduit between universes was a being called Access. During the battle between companies, events brought about a merging of universes into something new, eerily familiar but yet different. So was born the AMALGAM Age of Comics. There were twelve titles released from this new entity and then things

seemed to right themselves and the battle was continued anew. After the war ended, Access was seen again in 1996's ALL ACCESS miniseries. Picking up on character threads from the previous miniseries, the heroes from both worlds crossed over to aid one another. One of the more charming aspects to this was the budding romance between DC's Robin and Marvel's Jubilee.

Access was back again a year later in another miniseries called UNLIMITED ACCESS as handled by Karl Kesel, Patrick Olliffe, and Al Williamson.

And reader response to the Amalgam titles was so strong, the company returned with an additional twelve titles. Readers were treated to such features as *Challengers of the Fantastic* and *Legends of the Dark Claw*.

The crossovers also continued unabated as Superman mixed it up with the Fantastic Four and the Hulk and Batman was paired with Spider-Man and Daredevil. But as the new millennium drew inexorably closer, people wanted to know, when will the JLA and the Avengers finally meet.

As management changed yet again, that answer was finally given: 2003. George Pérez was granted permission to set aside his obligations at CrossGen Comics to pencil and ink this long-delayed dream project. Paired with his

former *Avengers* collaborator, Kurt Busiek, the miniseries was greeted enthusiastically.

Will the greatest heroes and villains meet again? After more than a quarter century of such events, one can hope so.

The CROSSOVER CLASSICS:

VOLUME ONE

- Superman vs. Spider-Man (1976)
Conway/Andru/Giordano
- Spider-Man and Superman (1981)
Shooter/Buscema/ Austin & company
- Batman/Hulk (1981)
Wein/Garcia-Lopez/Giordano
- X-Men/Teen Titans (1982)
Claremont/Simonson/Austin

VOLUME TWO

- Batman/Punisher (1994)
O'Neil/Kitson/Pascoe
- Punisher/Batman (1994)
Dixon/Romita Jr./Janson
- Superman/Silver Surfer (1996)
Pérez/Lim/Austin
- Batman/Captain America (1996)
Byrne

VOLUME THREE

- Hulk/Superman (1999)
Stern/Rude/Milgrom
- Daredevil/Batman (1997)
Chichester/McDaniel/Fisher
- Spider-Man/Batman (1995)
DeMatteis/Bagley/Hanna & Farmer
- Spider-Man/Gen¹³
David/Immonen/Smith
- Generation X/Gen¹³
Robinson/Larroca/Hubbs & Milgrom
- Team X/Team 7
Hama/Epting/Janson

VOLUME FOUR

- Darkseid/Galactus (1995)
Byrne
- Green Lantern/Silver Surfer (1995)
Marz/Banks/Austin
- Batman/Spider-Man (1997)
DeMatteis/Nolan/Kesel
- Superman/Fantastic Four (1999)
Jurgens/Thibert

Additionally the companies collaborated in these collections:

- DC VERSUS MARVEL (1996)
- THE AMALGAM AGE OF COMICS VOL. 1-2 (1997)
- RETURN TO THE AMALGAM AGE OF COMICS VOL. 1-2 (1998)

Yet to be collected:

- Batman/Daredevil (1999)
Grant/Barreto ★



Cover by Salvador Larroca & Tim Townsend



Cover by Ed McGuinness & Jason Martin

BEHIND THE LINES: SPECIAL REPORT

THE STORY BEHIND THE AVENGERS/JLA TEAM-UP CONTROVERSY

The following article appeared in Marvel Age #19 and is reproduced in its entirety.

A long time ago we announced that Marvel and DC were collaborating on a team-up book starring the Avengers and the Justice League of America. The delays that have plagued this project have become the subject of much talk and confusion. During the past year, people connected with the project have done interviews for various fanzines that give the misimpression that Marvel is responsible for deliberately delaying the project. Here we present the full story behind the difficult time the AVENGERS/JLA book has had. We hope once all the facts are out, all conflicts will be settled and the book can finally appear.

Following the phenomenal success of previous Superman/Spider-Man team-ups, Marvel and DC signed a contract in 1982 to collaborate on several more such company crossovers. One of these was to star the Avengers and the JLA. Under the terms of the contract, each company would appoint a staff editor to the project. DC's staff editor for AVENGERS/JLA was Len Wein; Marvel's was Jim Shooter. One company would take responsibility for producing the book and the other for distributing the book; in the case of AVENGERS/JLA, DC would produce and Marvel would distribute. Further, the contract stated that "Marvel and DC shall jointly agree on mutually acceptable modifications." Jim Shooter and Jim's counterpart at DC, Executive Editor Dick Giordano, agreed to the contract in early 1982, whereupon Dick assigned writer Gerry Conway to go ahead and plot the book.

In November of that year, Jim Shooter became concerned that so much time had passed and called Dick to find out when a plot would be ready to approve. Several of Jim's calls went unreturned. After Jim sent Dick a telegram, though, Dick called and said a plot would be on the way.

Four months later, on February 23 1983, the plot arrived. Jim read it and refused to approve it, because it wasn't good enough. Jim's letter to Dick Giordano of February 25 stated:

I'm afraid that the first try at the AVENGERS/JLA plot isn't acceptable, or even close. The problems are many, but there's no

point in listing them and getting bogged down in details because the whole thing just doesn't make sense. Why is any of this stuff happening (other than because the writer says it is) and why are all these people doing strange things? I find very few solid reasons or motives for the actions of the characters.

Later, Jim got a call from Len Wein, the DC editor assigned to the project. Len, Jim, and AVENGERS editor Mark Gruenwald talked over Jim's objections to the plot and some possible solutions. At the end of the call Len asked if their general discussion was sufficient to allow George Pérez to start pencilling the story. Jim said no. He insisted upon seeing a revised plot in writing first, as per the contract.

On May 17, Jim learned that George Pérez had already started pencilling, even though no revised plot had been sent. Jim immediately called Dick Giordano and sent a letter to confirm their conversation. Jim's letter dated May 18 stated:

Around February 25, I received a copy of the proposed story plot. I read it, found it entirely unusable, and sent you a letter to that effect, a copy of which is attached. Shortly afterward, we spoke on the phone and you agreed that the proposed plot was not acceptable, and that a revised plot would be forthcoming. At the end of our conversation, anticipating the possibility of a missed communication on a project this complex, I stated that nothing should be considered approved by Marvel until you received approval in writing from me. I gathered that you understood and agreed.

Some time later, I received a call from Len Wein who wanted to discuss my objections to the plot and work out possible solutions. We discussed a few of the flaws in the plot in some detail, but largely spoke only in broad generalities. At the end of our conversation, Len asked if I felt comfortable enough with our mutual understanding of the revisions being made to allow work to begin on the art. I said no, emphatically, and insisted upon seeing a written-out revised plot. I felt that our discussion had been too general to grant plot approval.

Yesterday, I heard from various sources that George Pérez had begun penciling the story, though I still hadn't received a revised plot. I called you immediately...

I will be glad to look at copies of the twenty pages that you say George has drawn, along with a revised plot. Possibly the pages will be useable or salvageable...

Again, no work on this project is to be considered approved until you receive approval in writing from me.

Dick sent Jim a revised plot. Jim responded to it in a letter dated May 20:

What we have here is substantially the same plot that I rejected before with a few little touch-ups. As I stated in my first letter, this thing has major problems. It doesn't make sense. It's going to have to be rewritten almost from scratch. Sorry.

Dick sent Jim Shooter a letter explaining what happened. This letter, dated May 26, was very courteous, but reflected a misunderstanding of the terms of the collaboration:

The contract stipulates, for example, that each company should appoint a staff editor to each project...In this case the editors so appointed were Len Wein (DC) and Mark Gruenwald (Marvel)...When the plot was delivered, you decided to become personally involved (counter to our previous team-up experiences) and forced my involvement at a hands-on, editorial level.

In fact, Mark Gruenwald was not appointed staff editor for the project. Jim Shooter was, and his participation in previous team-ups stands as precedent.

Dick apologized later in the letter for giving George Pérez permission to pencil without Jim Shooter's written approval of a plot. He explained:

You had some problems with the plot. The motivation for the events was weak. I agreed with you and we set about to fix the plot. When we thought we had it debugged, Len called you with an outline of the changes to which you responded positively saying you felt the changes would work. Len reported that conversation to me with the request that a new written plot be submitted. I thought this request to be logical but largely a formality and

ordered George Pérez to start drawing before the new plot was typed. In doing so, I had no intention of ignoring your wishes. I understood your conversation with Len to be tacit approval of our modifications and desired only to keep the project moving. I have since apologized for this seeming breach of protocol and trust that this unintentional mistake is not one of the reasons for your rejection.

Also in the letter Dick suggested that Jim was perhaps too concerned with the quality of the plot, and asked that all plot holes be left to the creative team to resolve:

Incidentally, I'm sure that you recognize the difficulty in producing a script that is truly wonderful given the extreme limitations inherent in a team-up venture of this kind; everything and everyone must be left just as we found them and all events and actions must end in a tie. There were plot weaknesses in Chris's X-MEN-TEEN TITANS last year, but everyone who bought the book (all those people!) seemed not to care. I didn't.

Finally (and at a more practical level), if you insist on starting all over, we will have to name a new creative team as previous commitments will force the withdrawal of all the current team members...Further, I must then insist that you supply a detailed, written list of changes requested.

Jim responded in a letter dated May 31. He corrected Dick's impression that Mark Gruenwald was the official staff editor:

While he was never appointed "official consulting editor" by us, Mark Gruenwald tells me that Len discussed very basic parameters with him and these are still okay by us. Mark insists that beyond fundamental ground rules, he never approved any plot. He is in complete agreement with me that the plots presented to us are unacceptable.

that Jim's personal involvement was inappropriate:

I have been involved with each of the crossovers. These are important enough that I think it appropriate to personally approve them. In fact, at the last meeting at which we discussed this, I informed you that I intended to act as Marvel's consulting editor on this project and all such future projects. In future, I guess

this should be put in writing. Please remember in addition, that during the late fall and winter it was I who called you several times inquiring after the plot.

that any plot was approved:

As far as I can see, our problem is that the plot simply isn't good, in our estimation. You yourself said the plot as first presented wasn't good. The "second" plot was substantially the same as the first, even to the extent that several of the detail changes Len and I discussed were not reflected in the "revised" version. If somehow the impression got across that I tacitly approved the plot, I'm sorry. I did not. Currently, the plot is unacceptable to us — as it has been from the first

and responded to Dick's warning that the creative team might have to withdraw:

Certainly we were and are happy with the editorial team. The plot is the problem. It must be fixed. I would be sorry to see the team changed or the project delayed, but we must have a plot we both believe to be first rate.

In a second letter dated June 15, Jim listed his specific objections to the plot, per Dick's request.

Shortly thereafter, Dick and Jim went to lunch. Dick again asked Jim to reconsider and put aside his objections, suggesting that the plot need not be the best possible in order to have a successful book. By the end of the lunch, though, Dick agreed to provide a new plot. Dick promised the new plot within days and said that Jim must approve it without delay, or that they would lose George Pérez's services.

Days passed, but Jim received no plot. Jim wrote Dick on July 13:

Still no plot. What gives?

Dick Giordano assigned writer Roy Thomas to revise the original plot both to take into account Jim Shooter's objections and to jibe with the twenty-one pages George had already pencilled. Dick gave Jim a copy of this plot at the San Diego Comics Convention on August 5th and asked for instant approval. Jim told Dick that he would not and in fact could not give instant approval, explaining that he wanted to give copies of the plot to AVENGERS editor Mark Gruenwald and AVENGERS writer

Roger Stern for their comments and advice. Jim and Mark Gruenwald were on the road for two weeks during the height of the August convention season. Once back in the office the week of August 15, Jim immediately read the plot, gave a copy to Mark Gruenwald, and sent a copy to Roger Stern. Jim informed Dick that, because of the research and careful consideration necessary, it would take some time to read and return the plot. Jim awaited Mark's and Roger's responses, which he received on or about September 30, 1983.

On August 23, though, George Pérez did an interview with David Kraft for *Comics Interview* #6 in which he expressed tremendous frustration at having pencilled twenty-one pages of story only to have the book held up again, although he did not acknowledge in that interview that misunderstanding on the part of DC personnel caused him to pencil before approval. In this interview, George made many vehement statements doubting Jim Shooter's intentions and editorial abilities. George stated that all his contact with Jim Shooter and all Marvel personnel was done through Dick Giordano, and that several of the calls Dick made on George's behalf asking for approval or rejection went unanswered. George also stated that at the San Diego convention he gave Dick the ultimatum that if Jim had not approved the plot by the end of the convention he would quit the project; Dick, though, convinced George to wait a while longer.

George summarized his aggravation in the interview:

It takes a half an hour to read, and I'm not a fast reader. I couldn't believe Jim Shooter did not have a half-hour or whatever small amount of time it takes. Because the project is so important, take a half hour of your sleeping time -- take a half hour off going to bed -- and get it done.

Apparently this and other statements were made in ignorance of the fact that Jim Shooter sought the advice of Mark Gruenwald and Roger Stern, and of the fact that Jim kept Dick fully informed of his actions.

Angry and needing to schedule his other professional commitments, George Pérez recalled for *Comics Interview* that since Dick had not received an approval or rejection from Jim

Shooter by 5:00 on August 22, George took himself off the project. George concluded, "I don't trust Jim Shooter."

Also in *Comics Interview* #6, David Kraft interviewed Roy Thomas. Roy's understanding was that Jim Shooter was postponing consideration of the plot for an unknown reason. Roy offered that "Mark [Gruenwald] was the original Marvel editor who approved, for the Marvel side, the basic plot that Gerry did, only to have Shooter undercut him." This is blatantly incorrect, as can be checked against Jim Shooter's correspondence of May 31, above.

Contrary to the statements made in these interviews, Jim at no time stalled nor avoided reading the plot. Further, Dick Giordano was informed of Shooter's actions and intentions.

In fact, Jim Shooter approved the revised plot the week that he received replies from Mark Gruenwald and Roger Stern. His letter to Dick, dated September 28 stated:

These are the problems with the latest version of the AVENGERS/JLA plot:

- Ant-Man should not be included. He isn't an Avenger and would not be involved.
- Quicksilver must come from Attilan, where he lives, which is on the moon.
- Thor's hammer cannot follow a trail through time. He lost all such abilities a while back.
- Hawkeye is married now, a fact which should be mentioned in the scene with Black Canary.
- Vision has demonstrated emotions – he should not be affected by the Shiva Egg because he is non-biological, not non-emotional.
- A Quicksilver/Flash race is ludicrous since Flash runs at light speed and Quicksilver can't even manage the speed of sound. Perhaps Flash should race Captain Marvel who can attain the speed of light in her energy form.
- Quicksilver would also be unable to help Flash energize the makeshift cosmic treadmill in any physical way.
- Firestorm and Captain Marvel are probably not evenly matched as mentioned since Firestorm controls nuclear energy and CM can become any energy, including nuclear.

There are other small glitches, but they can be covered in dialogue. They don't affect the pictures.

Presuming that you correct these minor problems, the only thing remaining to be settled before

the plot is given to an artist is the selection of the artist. Don Heck, who you said was under consideration, is all right with us. If he's the man you want, go ahead and start. If you wish to propose someone else, we'll be glad to listen.

Two days later, on September 30, Marv Wolfman and George Pérez did an interview for the British fanzine *Chain Reaction*. Marv and George again blamed Jim Shooter for deliberately delaying his decision to approve the plot. Although George did state in this interview that DC and not Marvel had causing him to pencil those twenty-one pages before approval, he remained angry with Jim, asserting that Jim caused him emotional stress and professional inconvenience.

He stated:

During August Jim was constantly being approached and told it was very dangerous as far as holding on to creative personnel was concerned and we needed him to give approval. He had not read the thing, or at least he would not give us an answer, and he knew it, he was told so, and he waited and waited...just three days ago he finally decides to go ahead after I had already officially resigned from the book. He had made sure that I was off it, and made sure that whatever DC decides to do with THE JLA AND AVENGERS it will not sell as well...I will not work for anything Jim Shooter is putting together...

I do not want this taken wrongly because I am a fan of Don Heck's work. But Shooter knows full well that Heck will never sell the book, not because of any inferiority in Don's work, it's just that he is not a fan favorite and with a fan book this is definitely important. He is doing everything in his power to sabotage this...

I am not going to let Jim Shooter get away with this, and I'm going to use every available means to let people know what Jim's done. If people don't believe what I say, at least I've gotten it out of my system.

In the same interview, Marv Wolfman accused Jim of questionable conduct and of causing personal differences between people who work for Marvel and people who work for other comics companies:

It's been set up in such a way that DC would

look bad, because all Jim could say was that the plot wasn't good and it looks bad for DC. In this case it's not DC's fault, at least the second half of it, which is because Jim refused to read the material, or if he did read it, would not tell us he'd read it and would not give approval... There is a very logical reason. He doesn't want the team-ups...

He has systematically kept people away from a DC/Marvel friendship like we used to have. We used to play cards every Friday night...in this case it is one person trying to create a problem...Jim has gone out of his way to...put a wedge between Marvel and every other company.

Marv also incorrectly asserted in this interview that DC was to distribute the AVENGERS/JLA book, and that by causing the book not to be produced, Jim would cause DC to lose money. This was entirely a misunderstanding. Under the contract, Marvel, not DC, will distribute the AVENGERS/JLA book.

In a letter to Frank Plowright, the editor of *Chain Reaction*, Jim Shooter stated, "George and Marv's speculations about my supposedly Machiavellian manipulations are absurd." The time it took to approve the final plot, Jim argued, is reasonable by precedent, citing a four-month turnaround time for DC to approve a previous Superman/Spider-Man plot with no changes or corrections requested.

"When I first heard that George was saying these things, I was stunned," Jim Shooter told *Marvel Age Magazine*. "I was personally hurt. I have always considered George a friend. The only explanation I can find for the things he's said about me and my role in the project is that he's been entirely misinformed.

"Yes, I was reminded at the convention that George might quit the book. George had threatened to quit several times. Two months had elapsed between the first time George threatened to quit and my receipt of Roy Thomas's revised plot. Frankly, the threat to leave the project as a way to accelerate my decisions had no real credibility.

"But that isn't the point. I really did want George to pencil the book. Don Heck is a fine artist, but of course George was our first choice. He was very important to the project. But the story comes first. I never delayed a decision to

approve or reject a plot in order to get George off the book. It was out of concern for a quality story that I took the time and care that I did. I needed to be advised by Mark Gruenwald and Roger Stern because they're Avengers experts, and I told Dick Giordano so.

"Marv suggests that I am to blame for the fact that DC people and Marvel people don't spend much time together anymore. That's unfair and untrue. It probably has more to do with Marvel's moving downtown a while ago, so our offices are no longer a convenient six blocks away.

"All these accusations are upsetting, but they have no basis in fact. They're nonsense."

Since Jim Shooter approved the plot at the end of September of 1983, Marvel Comics has received no word whatsoever from DC on the status of the AVENGERS/JLA project. As of mid-May of 1984, Marvel has been advised of neither DC's choice of an artist nor the progress of work on the book.

In developing a project as involved as the AVENGERS/JLA team-up, it is natural that delays may occur and that the many different parties involved may have problems communicating. However, the accusation that Jim Shooter does not want the book to appear, that he willfully wishes to cause bad feelings among his colleagues, and that he neglected his responsibilities toward the project is unfounded and foolish. Jim Shooter and all employees of Marvel Comics have consistently conducted themselves in a completely honest, professional, and adult manner. Jim has stated, "I either want a good book or no book at all." We regret deeply that Jim's insistence on a quality product has so wrongly been interpreted. Bad feelings between members of the comics-creating community make us sad. However, we are hopeful that the AVENGERS/JLA book will appear, and are confident that should it appear it will be an excellent and successful book. We hope we have laid the issue to rest. ★

MEANWHILE... JUSTICE LEAGUE OF AMERICA VS. THE AVENGERS

THE DEATH OF A DREAM

BY DICK GIORDANO

The following article appeared in selected January 1985 DC Comics and is reproduced in its entirety.

PART I: TRUTH OR CONSEQUENCES

If you've read *Marvel Age* #19, Oct., you'll know what this column is about. If you haven't read it, I suggest you try to get a copy and read, in particular, Marvel's version of the events behind the JLA/AVENGERS team-up controversy.

One dictionary definition holds that truth is: "Conformity to fact or reality." Let's explore the truths revealed, and, more telling, the truths not revealed, in the *Marvel Age* report.

First, I am mildly curious as to why no one is willing to take credit for writing the *Marvel Age* article. It is the only non-Marvel news piece in the magazine that does not carry a byline. You'll notice my byline at the top of this column, so at least you'll know who is responsible for all that is printed here.

I am a bit more curious as to why Marvel's writer (whoever he/she was) quoted so liberally from my letter of May 26th to Jim Shooter without including the portion containing an apology and an assessment of the realities of producing this book:

The motivation for the events was weak. I agreed with you and we set about to fix the plot. When we thought we had it de-bugged, Len called you with an outline of the changes, to which you responded positively, saying you felt the changes would work. Len reported the conversation to me with the request from you that a new written plot be submitted. I thought this request to be logical but largely a formality and ordered George Pérez to start drawing before the new plot was typed. In doing so, I had no intention of ignoring your wishes. I understood your conversation with Len to be a tacit approval of our modifications and desired only to keep the project moving. I have since apologized to you for this seeming breach of protocol and trust that this unintentional mistake is not one of the reasons for your rejection.

Yes, there still remain some questions left unanswered in the plot, but no more or less than are left unanswered in most plots. More often than not, these questions are resolved while the work is in progress, and I'm sure that you'll agree the levels of skill possessed by George Pérez, Roy Thomas, Len Wein, and myself

are sufficient to resolve these plot "holes" to everyone's mutual satisfaction, and I would surely submit the material in its subsequent more finished stages and welcome your input at that time.

[And at the conclusion of that same letter:]

The storyline makes sense to me and everyone else here and our contract stipulates that "Marvel and DC shall jointly agree on mutually acceptable modifications," and I can hardly agree with your modifications if I don't know what they are.

Perhaps we should just put this back in the hands of Mark and Len and George and Roy and trust that these seasoned pros, three of whom have worked well for both companies, won't embarrass themselves or DC and Marvel.

Whichever way you choose to go, I respectfully request that you respond as quickly as possible. TIME'S-A-WASTIN'!

Warmest Personal Regards,

Dick Giordano

Vice President-Executive Editor

Little matter that the quotes from that letter, chosen by Marvel, did not accurately reflect my intent in writing it; little matter that the first two pages of their story contains numerous inaccuracies and distortions; little matter I am portrayed as having no interest in the quality of the plot rather than as the person who suggested the best way to quality was to trust a creative team who individually had made commitment to quality in all that they have previously undertaken. Working together, they could do no less. What does matter is that I accepted the responsibility for all the mistakes made up to that time, apologized for them, and urged that we put aside the past and, in a show of mutual cooperation, move forward, quickly. I hoped that by doing so we could dispel the perceptions, common at the time, that JLA/AVENGERS was becoming a political football rather than a long-awaited comic.

Jim Shooter responded with a list of his specific problems with the script. It took him twenty or so days to produce the list...not a very long time, given the workload of the editor-in-chief of the country's largest comic book publisher. Immediately upon receipt of Jim's list, I forwarded copies of it, all the versions of the plots written to date, and George's twenty pages of pencils, to Roy Thomas in California. I

gave him a week to digest the material (Roy was slated to write only the dialogue and was not directly involved in the plot up until that time), then after several phone calls between Roy and myself to discuss the plot's specific needs and Jim's objections, Roy rewrote the plot. He delivered the completed draft to our offices on July 28th. It took Roy little more than a month to complete and deliver this final (fourth all told) version of the script. Not a long time, either...given the circumstances.

This is where the real problem began. The events from this time forward are the basis for the complaints registered by, and here I quote from the *Marvel Age* article, "people connected with the project" in interviews for various fanzines that give the misimpression that Marvel is responsible for deliberately delaying the project." Remember, Roy Thomas was one of those so interviewed and he wasn't directly involved in the project until well after the delays and problems caused by my errors. It is also relevant to note that Roy and all who gave those interviews agreed in print that I committed errors in judgment in the early going. It was the later events that caused their ire, and it is those later events that the *Marvel Age* article ignores or glosses over, and it is those later events that I wish to detail now.

On July 28th, a copy of Roy's plot was hand-delivered to Marvel. A second copy was delivered to George Pérez during the next week. No word was received from anyone at Marvel, not even an acknowledgment of its receipt. Since both companies were planning to attend the San Diego convention in force on August 4th, I paid no particular note to the lack of communication. We were busy getting everything done so we could go to San Diego (and beyond!), and I presumed Marvel was too. When we all reached San Diego, I approached Jim and asked if he had read the script. He said he hadn't, but that he had it with him and would try to read it while he was there. I pointed out to him that it would be advantageous if he did so, since we had a rare opportunity during that four-day weekend convention.

☆☆☆

PART II: TRUTH IS STRANGER...

The rare opportunity we had at the 1983 San Diego convention was that all of the principals were in attendance! Jim, Mark Gruenwald, George Pérez, Len Wein, Gerry Conway, Roy

Thomas, and myself were there, and the DC team was eager to get together, discuss and receive any script problems that might still exist, and get to work on the book upon our return to New York. Jim replied that he was busy and didn't know if he could find the time. He didn't. Despite my saying that we were all busy, but we could find an hour or two to meet and talk. Despite two or three more attempts during the weekend to arrange a meeting. Despite my leaving a note for Jim at the hotel desk inviting him to call me at a hotel I would be staying at in Los Angeles after the con. (I discovered that Jim and some of Marvel's staffers were taking some R&R in Los Angeles at the same time that I would be there.) Despite all these attempts, Jim remained adamant. He was too busy. I did not ask for "instant approval." It simply would have been quicker and more efficient for us all to meet in one room away from the office and the telephones and resolve the script problems, nose to nose. It would also allow everyone to hear what everyone else thought. Since we were not able to conclude our talks in San Diego, I informed Jim that George Pérez's commitments to other DC projects precluded his being able to remain on the project after a new start-up date later in August. I'm not sure whether the August 22nd date given in the *Comics Interview* and quotes in *Marvel Age* was "real" or not, but we certainly couldn't wait much beyond that date for an approval. We felt that a month, given the importance of the project and the delays to date, was ample time to approve or reject this latest plot version. Incidentally, all that would have been required to keep the project alive at this point was a word from Jim indicating that the basic plot was accepted but that a list of minor changes was forthcoming. It didn't come. Somewhere in this period, a Marvel staffer (who shall remain nameless) expressed dismay at the length of time it was taking Marvel to inform DC. "It's been approved...I don't understand the delay." During the month of August, I called Jim several times to inquire what progress was being made. On one call, his secretary returned to the phone with the phone with the message that Jim hadn't read it yet and would get back to me; the next call went unreturned (I think I got Marvel's switchboard); the next got me a "nothing new! Jim

will call you"; and on the next try I finally got Jim who told me that Mark and Roger were going over the plot for continuity flaws and he didn't think that this was such a long time, since DC had withheld approval of his Superman/Spider-Man plot for 2 months! I asked, "Is that what's bothering you, Jim? I wasn't even at DC when that happened...if it did happen! What has that to do with this project anyway?" I received no answer. This was the extent of Jim keeping me "fully informed of his actions."

Plot approval (with minor revisions) was given on September 28th, exactly two months from the date it was hand delivered to Marvel's offices. And I am asked to believe that Marvel's otherwise competent staff needed two months to come up with revisions like: Ant-Man should not be included, he is not an Avenger now (neither was Batman a JLAer...but our readers would have wanted him involved, so he was); and Quicksilver comes from Attilan, which is on the moon; and Hawkeye is married now; and 5 or 6 others that were minor and relatively simple to change. (They're all listed in the *Marvel Age* text. Check them out yourself.)

How bad was the original plot? How bad would the book have been if we used my approach of letting the creative team work out the glitches as they went along? All I can offer is that Roy Thomas's plot, which was finally approved, incorporated all but one of the twenty pages George had drawn, plus a few panels more to be redrawn.

The problem with the original script had to do with motivations. I agreed with that assessment. But with one page and a few panels to be redrawn and a few copy changes, the motivations for the characters' behavior were right and we could have done it as we were moving along instead of all this to-do. And about now you'd have been reading *JLA/AVENGERS*, instead of its obituary.

DISINFORMATION DEPARTMENT:

The *Marvel Age* article claimed that there had been no communication from DC since the September 28th plot approval. Simply not so. Paul Levitz, V.P. Operations, lunched with Mike Hobson, who has similar responsibilities at Marvel. On October 27, 1983, they met with the hope of finding solutions to the problems that plagued the publication of the *JLA/AVENGERS* team-up. They agreed on sev-

eral steps to be taken to get on with the project. Among them were a joint press release that would indicate DC and Marvel's creative differences were resolved and work on the project would be resumed. Another step was an approvals system that would ensure a one-week (or less!) turnaround of material needing approval. Whenever possible, the project editors would sit at a table together and give approvals on the spot. Mike Hobson agreed to write the first draft of the press release with Paul adding his two cents, if needed, later. This was seen as the first step for a reconciliation. To this date that press release first draft was never written, nor have we heard anything further on the plan, despite about a half-dozen inquiries from Paul — by phone, letter, and even at a celebration of the joint DC-Marvel debut in *Waldenbooks* (yea!) — expressing our desire to get the project moving again.

The *JLA/AVENGERS* report in *Marvel Age* was released while we were at the San Diego convention this year. After Paul read it, he approached Mike Hobson, who was at the Marvel table, and asked him about the paragraph outlining DC's failure to communicate since September 28th. Mr. Hobson allowed as to how that might have been a bit inaccurate.

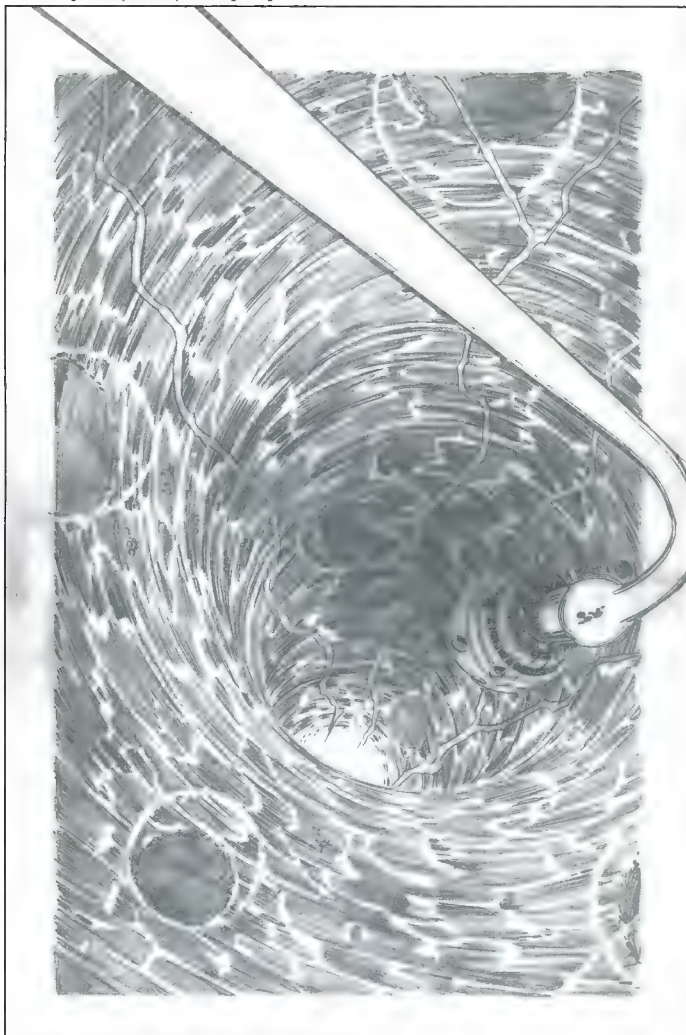
Conclusions: Nothing that I've seen or heard, including the *Marvel Age* report, had added anything new to consider. In my view, the *JLA/AVENGERS* team-up book will not be published because somebody, or several somebodies at Marvel simply doesn't want it to be published. Marvel will make up the lost revenues. So will DC Comics. The only people who will be truly hurt are George Pérez, who has dreamed of drawing this book for years (those 20 pages are beautiful!) and you, the fans, who have been waiting for it to be published. We all saw it as the ultimate super-hero team-up event of this or any year it would be published in. You're the major loser and I'm sorry I couldn't alter the events that make it so. And the truth shall set you free. ★

JLA/AVENGERS 1983

George Pérez's pencils for the 1983 JLA/AVENGERS project were returned to him more than a decade ago. He then chose to sell them to fellow artist Rob Liefeld. When it came time to assemble this project, it turned out that Rob had sold the pages to a variety of collectors.

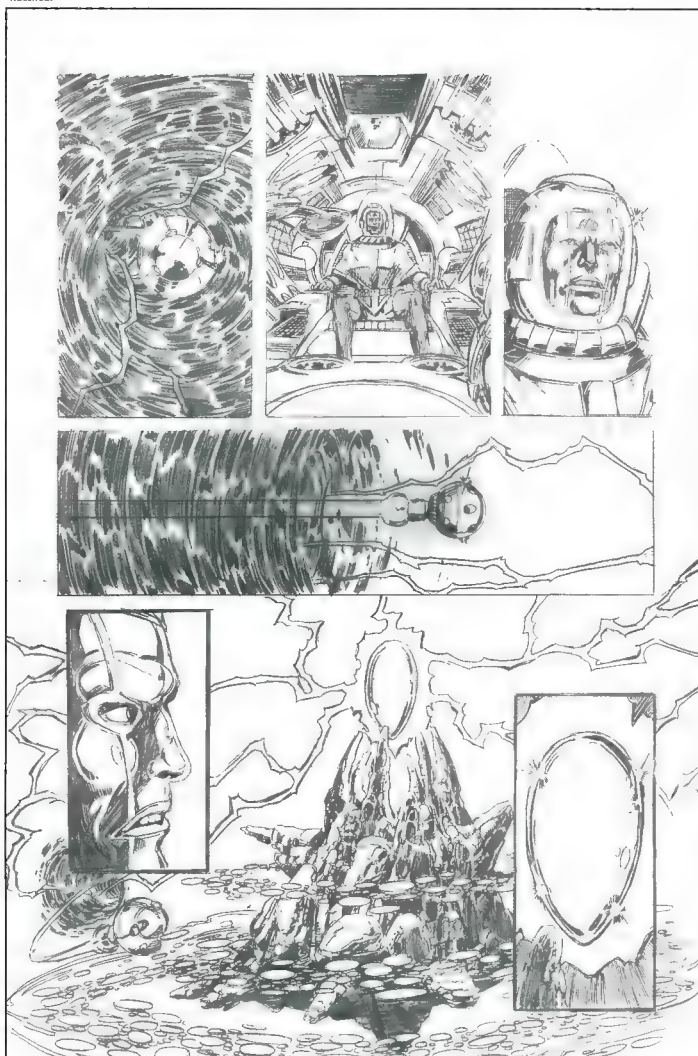
We tried to track down all the original pages to scan them fresh. Unfortunately, seven of the pages proved elusive and we were forced to go with Photostats of the pages that were shot long ago. As a result, the reproduction quality of the material remains uneven.

PAGE 1: Kang the Conqueror's ship is heading through a time vortex.



Plotted by Gerry Conway and Roy Thomas, pencilled by George Pérez

PAGE 2: He is heading for the Dawn of Time. Why? So that he may change history to suit him. (This plot bears a lot of coincidental similarities with *CRISIS ON INFINITE EARTHS*.) Kang gets there and finds the "egg of time" from which all Marvel continuity was hatched.



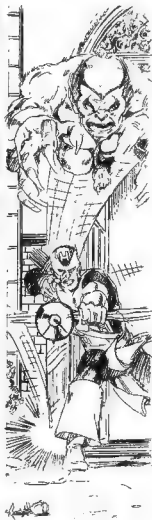
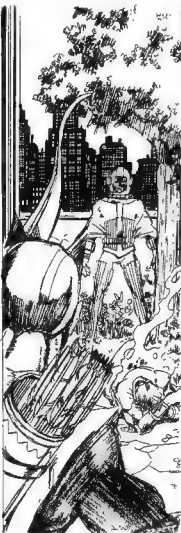
PAGE 3: Before Kang can reach the egg, he's zapped by an obscure (although this story, had it been printed, coulda made him a contender) JLA villain called The Lord of Time, who has similar plans. The DC Universe (at least the pre-Crisis Earth-1 version) had been hatched from the same egg, but it went in another one of the infinite directions from which parallel existences grow. For this story, Marvel and DC characters lived in their own separate universe, unlike the previous intercompany crossovers which usually established that all heroes occupied the same universe (which I like to call Earth-5). Since Kang doesn't want another villain to get the egg, he presses a button which... but more on that later.



PAGE 4: Cut to Earth-M, Marvel's earth. In the Avengers Mansion, Jarvis is awakened by a noise in the kitchen. There he finds Hawkeye, who has come back from either a mission or a training session, raiding the fridge. Jarvis tells Hawkeye that he will gladly prepare him a late night meal. Outside in the garden Eros, a.k.a. Starfox, is enjoying the Terran fauna when he is suddenly startled by a flashing light.



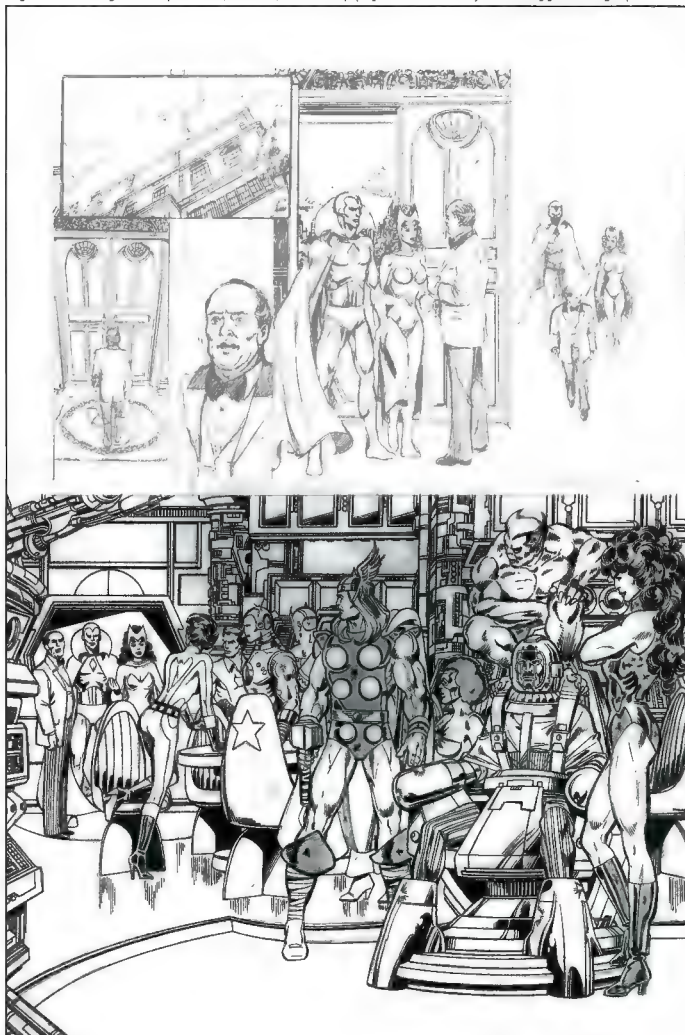
PAGE 5: Avengers alarms go off. The Beast is in the den watching *The Uncle Elmer Show* (where Wonder Man, who was not a participant in this crossover, played the part of Mr. Muscles). She-Hulk is in the training room. Captain Marvel (Monica Rambeau) was in the library. Hawkeye, of course, was in the kitchen with Jarvis (strumming on the old banjo). They head to the garden to find Kang standing over the unconscious Starfox. (Note: At one point it was discussed that DC's Lord of Time would initially encounter Marvel's Avengers while Marvel's Kang faced DC's JLA, but the idea was nixed.) The Avengers attack.



PAGE 6: Kang's Force Field keeps them back. Captain Marvel uses her power to short out the field (I don't remember how) and Kang is captured. The defeat was too easy. Kang meant to be captured. He needs to talk to the Avengers, to grudgingly enlist their aid, or Earth and all existence will be destroyed.



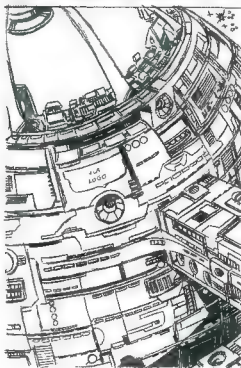
PAGE 7: Next morning. The Vision and the Scarlet Witch arrive, having received a cryptic summons. Jarvis escorts them to the meeting room where Kang is held captive. Thor, Iron Man, and the Wasp (in yet another costume) have already joined the group.



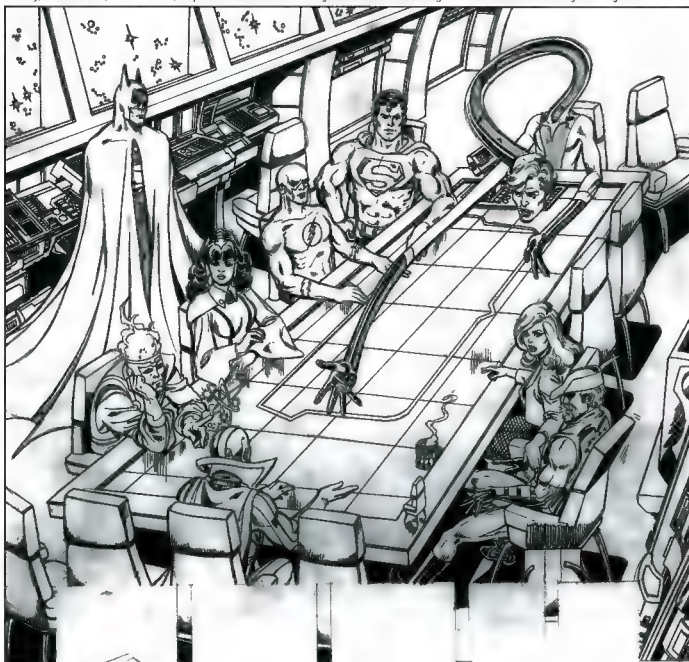
PAGE 8: For some reason I can't remember, the Wasp seems both grateful and surprised that both Wanda and the Vision answered the summons. Ditto when Ant-Man arrived. This was the Scott Lang version of the character, who at that time was never an Avenger, but since Hank Pym was unavailable then (again, I can't remember why) it was figured that Lang would have to do if we were to have a natural opponent for DC's Atom. Captain America arrives with Hercules, who is ready for great adventure. Quicksilver runs into the scene from Attilan (quite a hike from the moon). Some of these characters definitely seem a surprise to the Avengers. From off panel, it's established that Kang was responsible for summoning these particular Avengers.



PAGE 9: Thor demands that Kang spill the beans. Kang starts to tell them about his encounter with another like him — with his own agenda for conquest. And he tells of a band of villains the Lord of Time means to employ... Cut to the JLA satellite orbiting around Earth-1, where chairman the Elongated Man calls a general meeting to order.



PAGE 10: Gathered in the meeting room with Ralph Dibny are (roll call, please) Batman, Black Canary, Firestorm, The Flash (Barry Allen), Green Arrow, Red Tornado, Superman and Zatanna. They chat about something until the Satellite security alarm goes off.



PAGE 11: Flash, Superman and Firestorm reach the main deck first and find an image of The Lord of Time offering them salutations. As the others arrive, they ask The Lord of Time to state his intentions. The Lord of Time insists that all will be told after he arranges the full gathering of Earth-1's greatest heroes.



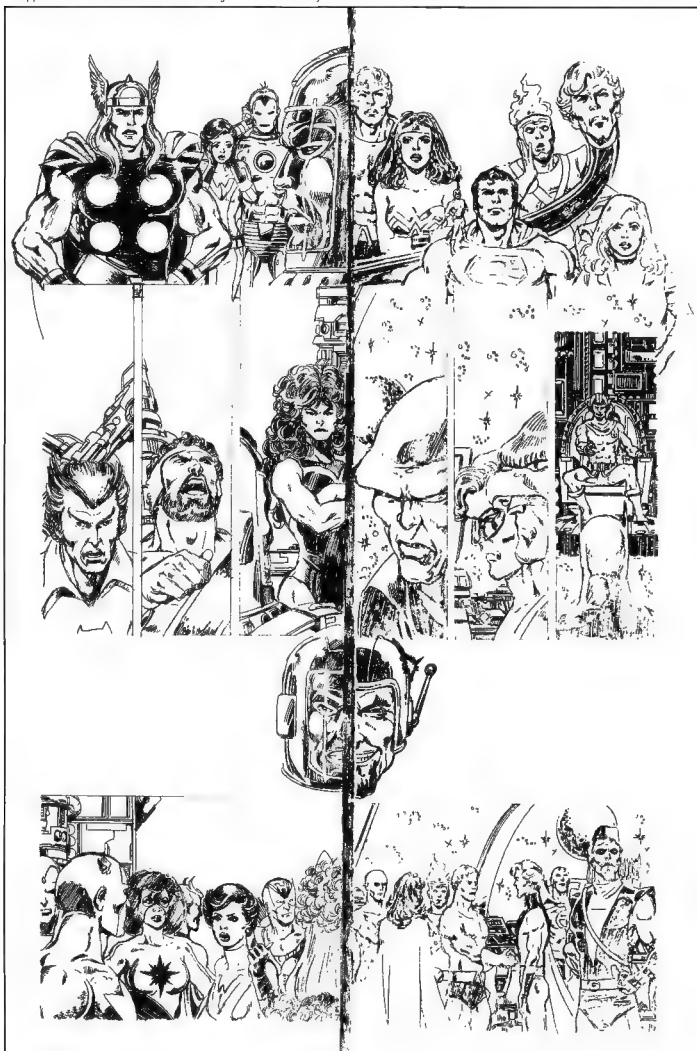
PAGE 12: The remaining JLA members of 1982 are brought in from their various home fronts: Wonder Woman from Paradise Island, J'onn J'onzz from Mars, Green Lantern from a hangar at Ferris Aircraft, Hawkman from Midway City, the Atom from his study and Aquaman from deep within the sea. The JLA, now all gathered, demand to know what's going on.



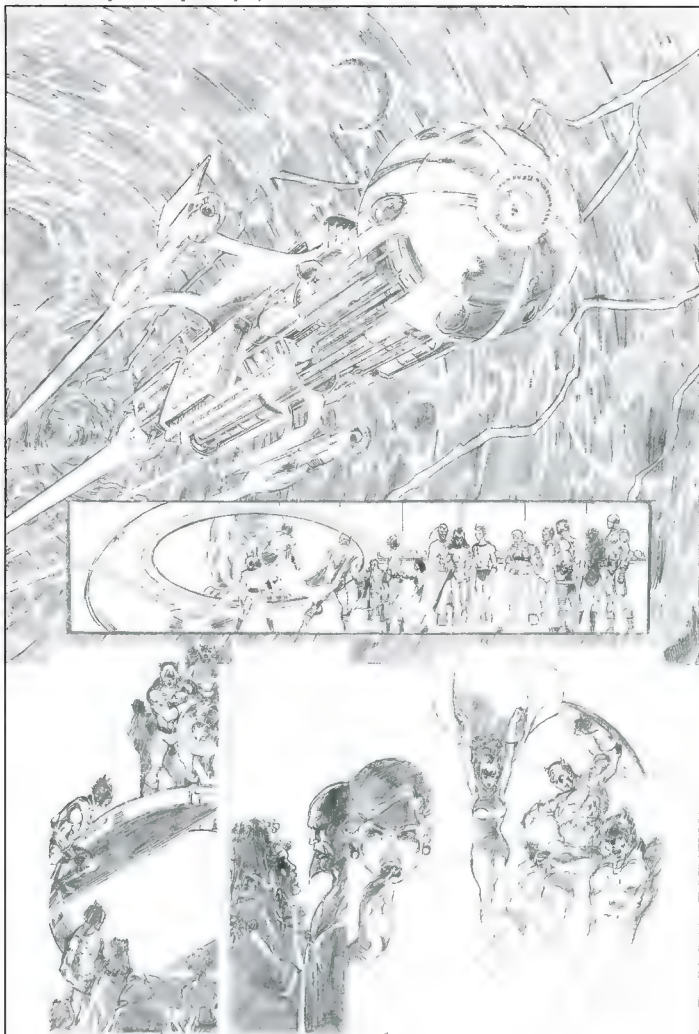
PAGE 13: Unfortunately, my memory is particularly hazy on this one, which explains the motivations of the two villains. It has something to do with Kang's blowing up the "nest" that held the egg which sends it hurtling into the time vortex. The villains blather about something. I think that structure in the sixth panel may be the Time Lord's place, but I really can't remember why it's there. The danger lies in the fact that the egg has to be retrieved, but now it can be almost anywhere in time. The two-time bandits compute where the egg may pop up as it bounces through various points of time and space. The Lord of Time decides that he can't allow Kang to get it and zaps him.



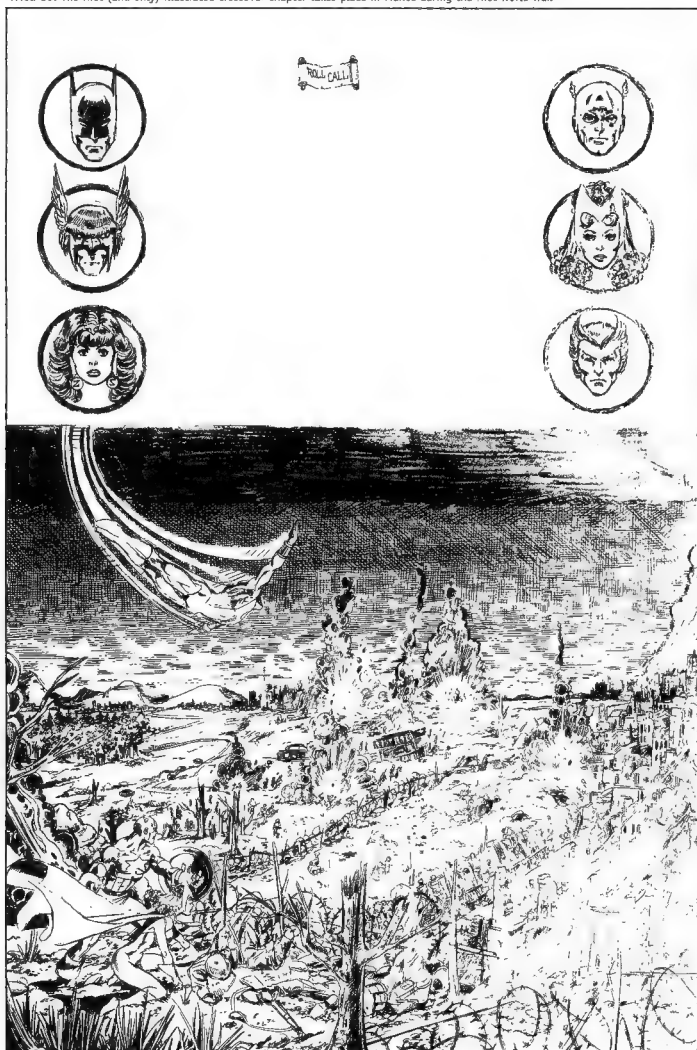
PAGE 14: Thor is angry with Kang, whose mad desire for conquest may very well zap them all, including Kang, out of existence. That's pretty much echoed by the JLA toward the Lord of Time. Each time-villain tells of how the other has recruited super-villains to capture the egg at several points in time. The Avengers don't know who the JLA are and vice versa, so they have no idea whether they are friends or foes. They do know, however, that the egg has to be retrieved. The JLA figures that as long as the universe is saved, the Avengers, should they turn out not to be villains, won't mind that the JLA saved it. Ditto the Avengers, reasoning the mirror of that statement. In any event, each Earth's team reasons that they have to get the egg first. Aquaman will have to remain on the satellite to monitor things. (Note: When Roy Thomas was called in to rework the plot for editorial approval by Marvel, he added the World War II era Sub-Mariner as a story character so that Aquaman could enjoy a more active part in the story. Also, Rick Jones and Snapper Carr were added to the tale in Roy's revised version.)



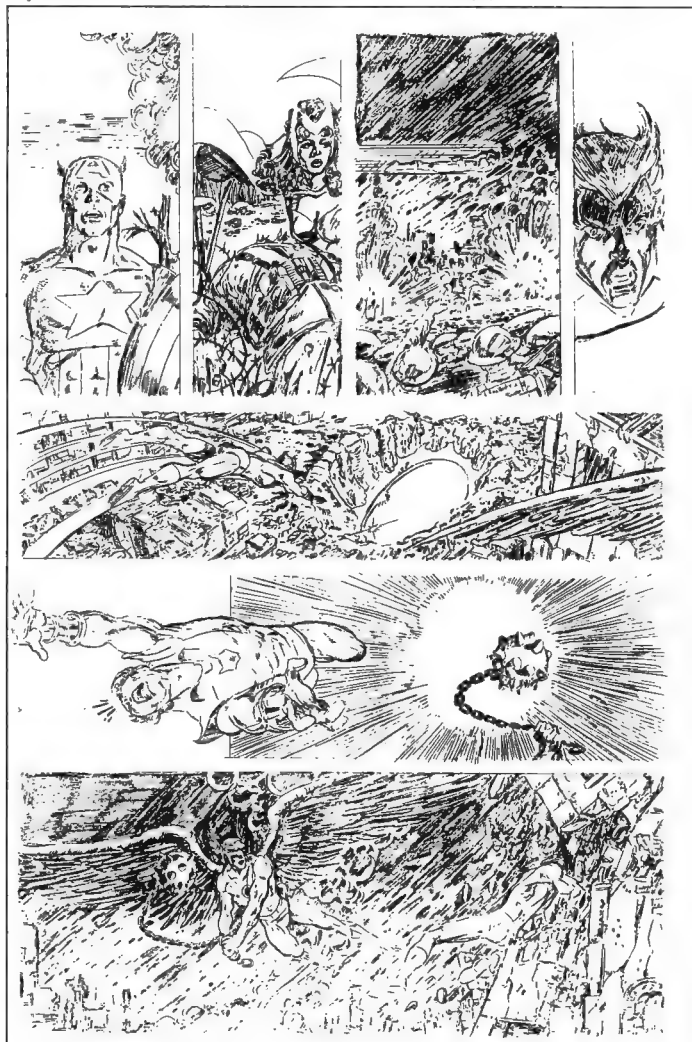
PAGE 15: Kang takes the Avengers along the time vortex. There will be four points of time, space and continuity where the egg will appear long enough to be retrievable. They are approaching the first such pocket in time. Cap, Wanda, and Eros have been chosen for this one. Jan signals them to go and they leap into the vortex.



PAGE 16: The first (and only) illustrated crossover chapter takes place in France during the first World War.



PAGE 17: It feels strange to Captain America, who often thought of himself as a relic when he was with the Avengers. Now he's in the middle of a World War which took place before he was even born. Starfox, the only one of the trio who can fly, zooms over the landscape, over the startled French. He reaches the egg. (I don't remember just what the heroes were expected to do once they got the egg, maybe simply retrieve it to place back in its rightful place at the dawn of time) However, he's smacked by Hawkman and they face each other down. Each has been warned that the other would lie to achieve his ends.



PAGE 18: Cap orders Scarlet Witch to clear a path so he can get through to the egg, which is on the German side. Cap sees a shadowy figure for a moment he thinks is Baron Blood. The winged shadowy figure is perched near the egg so Cap has to knock him off. He throws the shield and we see that Baron Blood is actually the Batman. The Caped Crusader manages to hold on and sees Captain America going to retrieve his shield. Even though Batman doesn't recognize Cap, he is taken aback by a guy wrapped up in an American flag being involved with a diabolical plot. However, the stakes are too high and he can't take any chances.



PAGE 19: So he attacks Cap. Batman now knows how proficient the Star-Spangled Avenger is with that shield and tries to keep him away from it. Zatanna sneaks up behind the Scarlet Witch and zaps her. The Germans are totally at a loss. A traveling circus in the middle of a war zone?



PAGE 20: The battle between Hawkman and Starfox ends when the much stronger alien brother of Thanos pounds a piece of brick wall into the alien son of Thanagar. Eros then zooms back to help the Scarlet Witch as Cap and Batman duke it out on even terms. Starfox reached Zatanna, who has Wanda trapped. Before Zatanna can utter one of her backward incantations, Starfox uses his emotion manipulation power to fill her with mindless ecstasy. This allows the Scarlet Witch a chance to hex a rifle lying at Zatanna's feet and it blows up.



PAGE 21: Back with Cap and Batman. The two are too evenly matched, so Batman does what Cap would never do in such a situation: he cheats. He lobbs a tear gas bomb at Cap's feet, giving him the opening he needs to get to the egg. Unfortunately, it's too late. The egg disappears and Batman is left to face Captain America, the Scarlet Witch, and Starfox alone.





WHAT HAPPENED NEXT...

In 1994, DC Comics returned the artwork to the preceding pages to George Pérez, finally admitting the project would never be finished. George, in turn, sold the artwork to artist Rob Liefeld. However, that June, Rob allowed George to put the pages on display for the first time at Shelton Drumm's Heroes

Convention in Charlotte, North Carolina. For the program book, George provided page-by-page descriptions of the action to use as a guide, which we included with the artwork. To the best of his recollection, George also talked about what was to come on pages 22-64. With George and Shelton's permission, we reprint that section below:

And that's it for the finished pages. Had the story been completed, the battles would have continued on such diverse places as Oa, where the Guardians of the Universe would have witnessed Hal Jordan battling Captain Marvel (to a draw, I believe), Wonder Woman battling Hercules (Diana wins), the Elongated Man battling the Beast (I think the Beast wins that one) while the Vision takes on the Red Tornado (Vision wins). I don't recall the exact time frame, but I believe it may have been in the future.

On some asteroid or something similar, the time frame being rather irrelevant I guess, She-Hulk battled the Martian Manhunter (not the best pairing in my mind). She loses (there can be no fire, J'onn J'onzz's only weakness, to stop her opponent). Iron Man battles Firestorm (Firestorm wins) and the Flash battles Quicksilver. (Surprise outcome for this one: Quicksilver wins.) At first it's a totally one-sided battle as the Flash races Quicksilver around and around the planetoid. Since the Flash has been established as so much faster than Pietro, he cockily keeps passing Quicksilver and whacks Pietro in the head each time he passes. Using some of the criminal cunning he learned from Magneto, Quicksilver finally decides to simply stop in his tracks, turn around, and knock the Flash out as he hurtles toward him, running too fast to stop in time.

My favorite battlefield was where Thor, Ant-

Man, and the Wasp faced Superman, the Atom and Black Canary. It was on Galactus's ship, sometime in the past. While the Atom beat Ant-Man and the Wasp beat Black Canary, it was the battle between the God of Thunder and the Man of Steel that I found most exciting. Remembering that these characters had no knowledge of who the other was, Superman didn't much worry about the hammer Thor was throwing at him. He didn't even bother to duck the hammer — the enchanted hammer. It hurt Superman like a son-of-a-gun! However, once struck, Superman would not allow himself to be hit again. They fight furiously as Superman tries to keep the hammer from returning to Thor's hand. Needless to say, Thor is desperate to retrieve it before his opponent found himself the physically challenged Don Blake. For some reason, the battle is disrupted with neither hero the clear victor. The egg disappears here too, and they have to go back to their respective ships.

The Wasp hears Galactus approaching. It must mean that he's nearing the next planet he plans to devour. Superman is shocked to learn that the planet is Krypton! They reprogram the ship's computer so that Krypton would be spared (for the moment, anyway). In hindsight, I don't know how we planned to explain how Marvel's Galactus could exist in the same continuity with DC's Krypton.

The finale is all a blur to me. I think it may have taken place at the very end of time. All I remember is that the solution to the story had something to do with Green Arrow and Hawkeye. In the midst of a tumultuous scenario, these two men, the greatest archers of their respective Earths, had to fire a single, souped-up arrow straight at each other so that the arrows hit each other dead center at an exact point in space and time. Then everything was okey-dokey, although for the life of me, I don't remember how.

Someday, perhaps a copy of the original plot will turn up and I can finally fill in the gaps—or find out I've remembered everything totally wrong. Maybe this is just how I want to remember it. Maybe it's all a dream.

But then, we can all dream, can't we? ★

JLA/AVENGERS 2003

Here's a look at Kurt Busiek's original outline for the 2003 miniseries.

ISSUE #1: We open with Polemachus, home of longtime Avengers foe Arkon, on an ordinary day – until giant eyes appear in the sky, and everyone's head is full of a questing, demanding need for some sort of answer. It's an answer that isn't found, though, and the world – and the universe around it – is destroyed.

Cut to Qward, home of longtime Green Lantern foes the Weaponers – and again, the giant eyes appear, and that questing, searching demand – and that universe, too, is destroyed. [Note: From the JLA: EARTH 2 graphic novel, it seems that Earth 2 is part of the "antimatter universe," as is Qward. So are they both in the same universe? The antimatter parallels to Earth and Oa, respectively? Could we have the destruction of Qward happen during an assault on Qward by the Crime Syndicate?]

Cut to a galaxy, swirling in the grasp of a cosmic hand. Pull back—back—back—until we see that the hand belongs to Eternity. Once upon a time, we'll be told, there was a universe...

Within that universe, we find the Grandmaster, looming over a complex star-system somewhere in a distant galaxy, checking out some finer points of orbital flux as part of a bet he's got going with some other cosmic figure. Here, we intro the Grandmaster and who he is.

Gigantic eyes appear behind him, and he's blasted with that same questing sense of urgent need, bowling him over even in his cosmic state. He's powerful enough to resist, to tamp down this psychic signal, though, and he turns to look up at the eyes – and we pull back to see the eyes within the darkness of the helmet, and pull back further to see that we're looking at the enormous, space-armored form of Krona.

"Who are you and what do you seek?" asks the Grandmaster. "I am Krona," says Krona. "I seek the ultimate truth, and I will not be denied..." [Note: we don't introduce Krona any further than this, not now. That information will be coming later.]

A month or more later...

Cut to the DCU, outside Keystone City, where the JLA are fighting Terminus. They manage to beat him, but there's plenty of upheaval, lava and turmoil for them to deal with. The Spectre appears, announces that Terminus is alien to this plane of existence, that he does not belong here. And he spirits Terminus away, leaving the JLA to

wonder what's going on, and not coincidentally establishing that the Spectre is Hal Jordan, that he used to be one of their number...

Cut to the Marvel Universe, where the Avengers battle Starro the Star Conqueror over Manhattan. They manage to defeat him, or chase him off, but the Scarlet Witch is able to sense that he doesn't belong here, that something's wrong...

The Vision, with his communications software, picks up an urgent call from Quasar, and they troop back to the mansion.

Quasar's long-distance sensor stations, scattered across the universe, have picked up some crises – the Imperial Guard under assault by the Omega Men, perhaps, or the Kree being attacked by Khunds. The Wasp wants Iron Man to prepare something...

Meanwhile, the Flash, holding a shattered chunk of Terminus's armor, comes through to the Marvel Universe, investigating. If he crosses the dimensions via vibrations, still, he's attuning himself to the vibes in the armor-chunk; if he does it a different way, we'll use that. He encounters an anti-mutant riot, and intervenes; he's taken for a mutant by the mob, and while he gets away easily, he's unsettled by how hostile to super-types this world seems to be.

Back at the Watchtower, as the Flash returns, the JLA are getting news of intrusions into far-flung space themselves, but they've got another clue that something screwy's going on: The Watcher is standing outside the Watchtower, impassively watching. As they turn their attention toward figuring this out, the Grandmaster appears in their midst, with answers.

He tells them that their reality is being invaded by beings of another reality, and that the only way to stop this is to assemble twelve items of power, six from each reality. He shows us the items, which include the Orb of Ra, GL's power battery, the Infinity Gauntlet, the Evil Eye, and more. They must secure these twelve items, or a universe will die. The implication is that it's *their* universe that'll die, but he doesn't actually say that.

The JLA aren't sure whether to believe him, but at the very least, they're under attack. So they have to at least check it out. Superman says he'll lead a squad into the other universe, and Batman will coordinate gathering the items here.

Cut to the Avengers, where Tony Stark is setting up dimensional alarms, keyed to whatever

they learned from Starro and Quasar, set to warn them if others from this other reality come through. No sooner do they test the thing than it goes off — they've got intruders coming through right now!

Sure enough, the JLA squad has arrived in the Marvel Universe. They do a little reconnaissance and find evidence of trouble all over the MU, from the remains of Genosha to Dr. Doom ruling Latveria to the Hulk on the loose to the Daily Bugle's screeds against heroes; they find it an unsettling place, and they go after the first artifact.

An Avengers squad is there to meet them. There's a brief scuffle, a first clash but not really a full-on battle, and the JLA escapes with the first artifact. They realize that they're being opposed by this world's heroes, though, and aren't sure what to do — ultimately, they decide that what Batman would say is: Have all the cards, and deal from strength. So they decide to get the other artifacts and straighten things out once they're in the best position to do so.

The Avengers, meanwhile, are left to wonder what's going on — not only is their world being invaded, but they're stealing powerful artifacts. Someone realizes they're being watched, and they flush out...Metron of the New Gods.

Metron, explaining himself as an observer, tells them what's going on, but skewed in the opposite direction from what the JLA were told. Their universe is being invaded, he says, and the JLA are gathering the twelve items needed to destroy a universe. The Avengers have to stop them. Metron gives them a Mother Box, that'll allow them to traverse the universes, and they put together a team to go into the DCU.

The Avengers head into the DCU via Boom Tube, led by Captain America. They arrive in Metropolis, where they see enough of the respect that's afforded DC heroes — the futuristic city, the way Superman is treated with reverence, a news item about the Flash Museum — which makes the Marvel heroes envious, but Cap sour; he's seen this kind of thing before, he says — little tin gods imposing their will on the people. It doesn't sit well with him.

The Avengers split up, and boom-tube to various locations.

One squad is met by a squad from the JLA, with Batman leading. There's a fight.

During the fight, Batman and Cap wind up facing each other, and we do that bit we've talked about — Batman feints an attack, Cap

prepares to block the real attack; Batman tries another, and Cap's still ready. Neither man has moved more than an inch, but they're both so good they realize just from that how good the other one is. Batman asks Cap if he considers the JLA the true foes here, and Cap says no. Batman points out that Cap might be able to beat him, but it would take a long, long time — and they might be better off letting events play out according to the desires of whoever's pulling the strings on this, while the two of them try to find some real answers.

Cap agrees, and the two go off together — and we see that the Grandmaster is watching this on some sort of screen, concerned. If they violate the rules of the game, if they upset things...! A voice from off-panel points out to him that Krona has no intention of abiding by the rules; if he loses, he'll destroy the Grandmaster's universe looking for what he wants anyway.

Pull back to reveal that the Grandmaster is talking with Metron. The Grandmaster says that he knows, but this was the only way to delay him, to buy some time. So they'll have to play it out and hope Krona doesn't see that the Grandmaster is simultaneously playing a deeper game...!

ISSUE #2: We open with a prologue — with the meeting between Krona and the Grandmaster that we missed last issue. Krona reveals who he is and what he's after — the secret of creation, the truth of what happened before the Big Bang. He's been traveling the dimensions, destroying countless universes in his quest for the truth, and he won't scruple to destroy this one, too. The Grandmaster is taken aback, but realizes that Krona's more powerful than he is — but there must be a way to stop him. He tells Krona that there is a being here, in this reality, who survived the Big Bang, and Krona becomes agitated, insistent — he must know who it is! The Grandmaster offers to play him a game for the information — if Krona wins, he gets what he wants; if the Grandmaster does, Krona leaves this world alone. Krona agrees.

Cut to an intro/establishing shot of Kismet, acting as the embodiment of the DCU, much as we introduced Eternity last time...

And within this universe, we see the JLA and the Avengers battling over the items of power. We'll be switching back and forth between the two universi, as we see the various clashes in locations ranging from Paradise Island to Monster Island, from Apokolips to the Savage

Land. Along the way, we'll see a lot of the character matchups readers want to see, and we'll have cameos by Dr. Doom, by Darkseid, and whoever else makes sense. GL's battery will be swiped by the Avengers, much to the annoyance of Kyle (and the chagrin of whatever JLAers were supposed to guard it), and all in all, the fight's pretty even. It'll be escalating, though, starting with small squads against each other, but building as the various squads go to reinforce other squads, and by the end it's a big ol' team vs. team melee.

Intercut with this, we'll see Batman and Captain America's investigation, which starts in the Batcave, as they observe at least one of the battles through datafeeds supplied by Oracle. Batman tells Cap enough so Cap knows they're dealing with the Grandmaster, and this is one of his deadly games. But the involvement of Metron puzzles Batman — Metron would be interested in all this, but he wouldn't be the player on the other side...it's got to be someone else. They've got to look into it.

Cap triggers a signal on a device he brought along, and the Thing arrives, via Dr. Doom's time machine (which can traverse dimensions as well as time). They check in with Reed and Sue via the time machine's viewscreen (another cameo by characters who are technically Avengers but who shouldn't be in the big fight, just as Oracle's a JLAer but doesn't go in for the battles), and Reed, who's been working on analyzing what's going on, gives them some energy trails to follow. The Thing returns to the Marvel U to aid Reed (they don't need him along for gumshoin' — even cosmic gumshoin'), and Cap and Batman set off across the dimensional gulf. [Batman may look askance at the idea of capturing one's enemies' technologies and then using it yourself, but Cap points out that it's more effective than displaying giant pennies...]

Somewhere in here, we see Metron observing Galactus as he devours a world, establishing who he is, how powerful he is, and that he's the entity Krona is looking for.

Batman and Cap investigate the ruins of universes — what was once Polemachus, what was once Qward, and others. They find traces of the presence of a being who was there after the destruction, a being who wasn't whoever destroyed these realms, and they follow that trail.

This takes them to the Grandmaster's lair, a vast museum of games, human and otherwise. [Is it too cute to have Batman look at a giant

pool table and comment that this place is oddly familiar?] The Grandmaster isn't home, though they may have to fight whatever guardians the GM left behind.

They find the GM's sanctum, and see that he's tracking and recording all the battles, presumably for later enjoyment. They also find that he recorded his discussion with Krona — and that tells them the truth about what's going on. And more — they discover that on a whim (and as an indicator that Krona's not taking this seriously), Krona decides that the GM's world will serve as his champions, while Krona's world fights for the GM. The GM can do nothing but agree...

Meanwhile, the rest of the teams are still fighting — and along the way, we'll see that each team is unnerved and put on edge by the other universe, it sets their teeth on edge. Someone'll comment about the DCU that the heroes are so powerful here, so revered — it must be nice. And someone'll comment about the Marvel U that the heroes here seem less powerful, on the whole, but the world is stacked against them, and they've got to fight amazingly hard just to keep things on an even keel. Superman, though, is bothered by all the darkness in the Marvel U, and comments that the heroes there may have to fight harder, but they're clearly not fighting hard enough. And somehow, we'll arrange for Cap to hear that. [Superman and Cap are our flashpoints for this; they don't like the other universe and in particular they don't like each other, in an almost instinctive, unreasoning way.]

The battle wraps up someplace remote and wild — maybe Monster Island — where Thor battles Superman, and it's clear after much effort that Superman is gaining the upper hand — but several Avengers pile on Superman, beating him with numbers and teamwork where it can't be done with raw power.

Krona and the Grandmaster show up. Each team has an even cache of power-objects, making the game a draw —

— but Batman and Cap arrive at that point and ambush the Avengers, tossing their cache of power-items to the startled JLA, winning the game for the Grandmaster, and theoretically saving the universe from Krona.

But, as predicted, Krona won't abide by the rules. He goes berserk, blasting the Grandmaster nearly to death, ripping the secret of Galactus from his mind. He materializes Galactus on the spot, and attacks him, demand-

ing the truth, demanding the answer, shedding Galactus's armor like tissue paper.

The heroes are about to intervene — or at least to try — when the sorely wounded Grandmaster drags himself to the items of power, and reveals that the game itself was a feint — an excuse to gather great enough power from both universes — so he could do ... this!

And drawing on the power of the items, he causes a blinding flash that warps across reality — and changes everything.

ISSUE #3: We open at the Source Wall, where an earlier-seeming JLA are just finishing up an adventure — and Dr. Doom has become one of the Promethean Giants. A reality-ripple (a shift in reality, which we'll learn more about as the issue wears on) hits —

— and suddenly, Hawkeye is among the JLAers, and romantically involved with Black Canary. Green Arrow looks daggers at them as BC mentions how nice it is that Hawkeye chose to leave his universe and stay in this one. They head for home, for an appointment —

— and another reality-ripple hits —

And as we did before, we fade to a shot of the embodiment of the universe, but this time it's Eternity and Kismet together, locked in an embrace, kissing passionately...

And back on HydroBase, from the eighties, we see an earlier version of the Avengers getting together to welcome — the JLA, as they arrive via dimensional warp for the teams' annual summer get-together.

Many character bits follow, as we see lots of Leaguers from the past, lots of Avengers, and get interaction, conversation, arm-wrestling and more, and a cookout besides, as Snapper Carr and Jarvis spat over how to correctly grill cheeseburgers. There's some more comparison of the different universes. Captain America and Superman still don't get along, and members of each of their teams try to get them to bury the hatchet — after the way they've been feuding for years — and while the two are resistant, they almost agree and are about to shake hands —

— when there's another reality-ripple —

— and things have changed slightly — different Leaguers, different Avengers, but they're still trying to get Cap and Superman to shake hands and make up, this time on the classic JLA satellite. And nobody seems to notice things have changed, except Superman and Cap, who don't know quite what it is, or why.

Anyway, the teams talk over some old team-ups, and check to make sure the Masters of Evil are still in their interdimensional prison, but eventually it's time for them to go home, and everyone heads back to their own universe —

— and there's another, bigger reality-ripple —

— and as they return to their homes, we see several of them in transformed contexts — in essence, we see the DC version of Marvel heroes, with Cap operating out of the Pentagon in Capital City, talking with Bucky the Teen Marvel, leader of the Teen Allies; Iron Man, mayor of Electric City; Hawkeye, famous TV-detective, exposing hoaxes weekly; and Quicksilver and the Scarlet Witch, teenagers whose alien artifacts give them super-powers. We see the Marvel version of DC heroes — a youngish, tormented Superman, who failed to save his people, plunging them into suspended animation in the Phantom Zone, who seeks a solution to their plight while strenuously battling evil on Earth; a teenaged Batman with actual bat-powers, feared (and hated!) by those he strives to protect; a Martian Manhunter torn between his love for Earth and his loyalty to the invading army he's supposed to be a spy for; crippled cop Joe Carter who uses the sword of Khufu to transform into Hawkman, etc. Not necessarily those, but that sort of thing.

We have some fun with the reverse-engineered characters, showcasing the differences between the universes again, but each of them encounters trouble — trouble caused by the two universes being braided too closely together, and spillover occurring. History contradicts itself. Two identical men arrive home at the same house for dinner. People are going mad, cities turning ghostly (or ghost-cities appearing where none should be), and earthquakes threaten to shake the worlds apart.

The JLA and the Avengers get back together (more recognizably normal after another reality-ripple) to investigate, starting at Avengers Mansion, where robot butler Jarv-S (looks like L-Ron, talks like Jarvis) attends them. They're getting reports of ghost planets, or dual planets (maybe Killraven's Martians are discovered in the ruins of J'onn J'onzz's civilization), the quakes are getting worse, and Starcore calls in a report from space, where we see the two Earths overlapping, *à la* the classic DC alternate-worlds explanation panel. It's clear that serious trouble is up, in two universes.

That's when the Phantom Stranger shows up (he's historically a JLA member, after all...)

The Stranger leads them to the crippled, near-

dead Grandmaster, hanging in non-space, drained by his effort to save both universes, and he reveals what happened — he intertwined the two universes, linking them together, and trapping Krona at the point of connection (which'll be shown as the point where Eternity and Kismet kiss), gambling that Krona wouldn't risk destroying both universes, especially if he might be destroyed too. But the two universes are overloading each other — they're not compatible. Each is complete unto itself, and intertwined like this, they're too much — they're building to a dangerous critical mass.

Worse, Krona is accelerating the process. He's only too willing to risk his life to find out the truth, and always has been. The Grandmaster has tried separating the worlds again, but he can't, Krona's bound them together ever more tightly. Now the worlds have to be separated, and order restored, if they're to be saved.

The Grandmaster shows the heroes what the worlds should be like — and the heroes get to see what they're fighting to restore. Hal sees he'll go mad and become the Spectre. Iron Man sees himself as an alcoholic. The Flash knows he's going to die, the Vision and the Scarlet Witch know their marriage will be destroyed — it's a horrifying realization for all of them. But they're heroes, and they'll do what's right. The Grandmaster can get them into Krona's lair. Time to take down Krona and set things right.

And from afar, Metron watches...

ISSUE #4: The big beat-down.

The JLA and the Avengers together invade Krona's lair. But Krona's got an army defending the place — he's gulled villains from both worlds, and lots and lots of distinctive cannon-fodder (from the Lava Men to squadrons of Parademons) into working for him on the promise that they'll be big cheeses in the restored world to come. So Krona's devoting his energies to accelerating the blowup of the worlds, and commanding his armies as they fight to hold off the heroes.

We drop back to fill in some data — Krona's realm is at the joining-point between the two universes, so the closer the heroes get to the center, the closer they'll come to their proper states. And they're planning to use that; their plan of attack depends on it, though we don't get told how.

We see the heroes girding themselves mentally for the battles, some nice before-the-battle character moments, as Hal and Barry get a chance to say goodbye, as Hank Pym gets to

apologize to the Wasp for everything that's coming, as friendships and rivalries between the teams get to make peace with one another or catch a last kiss, aware that they're fighting for a victory that'll wall the universes apart from one another.

And Cap and Superman get a moment — Superman's going to bear the brunt of the assault, and they're not sure even he can withstand it. The two men talk about their differences, about how the natures of their universes set them at odds with one another. Then Cap says, "Here, take my shield. You might need it." And Superman takes it...

Back to the battle. We see the Flash (Barry) and Hawkeye go down first, killed by Krona himself, the first casualties of the war.

We see the others fighting their way forward, foot by painful foot. Each time they break through one set of ramparts, a time-wave brings them closer to the present-day versions, so we get to see other Avengers, other JLAers, other costumes, as the battle seems to rage across their entire histories.

We see as many cool cross-team strategies as we can think of. At one point, Superman goes down, and the Vision uses his solar eye-beam to recharge Supes. We see the Vision collapse, drained, and see that the Atom, Yellowjacket and the Wasp were hiding inside him, ready to push on forward. And more.

We see heroes die, left and right.

We see Hal become Parallax, and vanish. And we see Kyle appear and battle just as bravely.

And ultimately, we build to a scene where Thor falls, having thrown his hammer in an attempt to smash the last barrier — and Superman catches the hammer, slamming forward with its power added to his own, with Cap's shield allowing him to hold out that much longer —

— and Superman goes down, too, but not until he's shattered the final barrier.

And the remaining heroes pour in —

— and they strive against Krona, who has some sort of nucleus binding the universes together, a nucleus made of the twelve items of power —

— but Krona's amazingly powerful, and he takes them all down, even the mightiest among them, declaiming that powerful as they are, he is more powerful still, and they can't match him, they can't overpower him.

And the last of them fallen, he relaxes —

—only to hear the rubble shift behind him, and out of it come the Flash (Wally) and

Hawkeye — they faked their deaths (or the death of Wally's temporal predecessor, in his case) so they could get close enough for this —

— and Wally sacrifices himself to buy Hawkeye the moment he needs —

— to fire a blast-arrow at the nucleus, making the point that it's not about power, it's never about power. It's about teamwork —

— and the bond between the universes ruptures —

— and Hal Jordan, the Spectre, rises between them, pushing the two Earths apart in that classic image —

And as the worlds are pushed asunder, so are Eternity and Kismet, which ought to be at least a little sad, lovers separated and all...

... and in Krona's lair, we see everything starting to break apart, and do a little book-keeping — Superman goes to return Thor's hammer and can suddenly not lift it anymore, and we explain that it's Odin's rule that nobody can lift it but Thor, but while Odin may be strict, he's no fool. And we cover whatever other last-minute stuff we need to, as the Spectre tells them to leave now or be caught in what comes —

— and the heroes break for their own worlds —

— and the final separation comes. The two universes are separated, restored —

— leaving behind a cosmic egg, an egg in which slumbers Krona. One day, it will give birth to a universe itself, and Krona will experience it as it happens, and know the truth he's sought for so long...

And we end with the Grandmaster and Metron, watching from some cosmic vantage-point as we see that the worlds are indeed restored, and the JLA and the Avengers are going back to business...

... and we learn that Krona wasn't the person the Grandmaster was playing the game with — it was Metron.

Metron knew of the existence of the Marvel Universe, since his Mobius Chair could take him there. He also became aware of Krona moving from universe to universe, destroying them in his wake. And that was all bad, and must be stopped. But Metron was also intrigued by what lay beyond the swirling hand at the start of the universe — the most forbidden knowledge of all. And so he approached the Grandmaster before our story even opened, arranging a game with him in which the stakes would be two universes. He manipulated Krona into coming to the Marvel Universe that he would never have reached by himself (perhaps each time a uni-

verse is destroyed, Krona was shunted into the next one — and Metron diverted his course with the Mobius chair). Krona's not the other player—he's one of the pieces.

And now at the end of the game, the Grandmaster's universe is safe, as is the DCU, and Metron will also get to learn what happened before the big bang, from Krona and the egg. It's a unique experience for the Grandmaster — a game in which there is no loser, in which everybody wins. The exotic experience that Metron promised him. And, as the two cosmic figures part, the Grandmaster says words to the effect of, "That was enjoyable. Perhaps we can do it again some day." ★

THE JLA/AVENGERS YOU NEVER SAW

For the most part, the story in *JLA/Avengers* followed our original plans pretty closely — a detail might change here or there, or we might have restructured things as we went, but the violent stayed that same. Except for one bit, as you may have noticed if you've already read the rough story outline elsewhere in these pages.

Originally, in #3, the plan was for the second act to involve the JLA and Avengers characters on very different worlds, and in very different versions of themselves — essentially, we'd see a classic Marvel take on the DC heroes, full of violent emotion, and a classic DC take on the Marvel heroes, rife with fictional cities, Schwartzian SF ideas and more. And we had a fine time cooking up different versions of the characters to fit the bill.

But when it came time to plot #3, DC-side editor Dan Raspler felt it just didn't work. He felt it hurt the momentum of the story, that it was too much like the Amalgam event referenced earlier in this volume and that it focused too much on the characters as individuals, not as the teams promised in the logos. We tried it a couple of different ways, and I could quibble with him about this or that, but the bottom line is that he was right — particularly that last point about too much solo-hero focus and not enough team stuff. At this point in the story, we needed to be seeing the teams come together, to work with one another rather than do battle, and we didn't need to be introducing new versions of anyone.

So we replotted the scene to be about the worlds falling apart from the strain of Krona's machinations more literally, and brought heroes from both teams together to seek out solutions. But man, it was still fun coming up with those different takes on the Marvel and DC heroes, and we thought we'd share them with you here, at least.

Ultimately, I wrote two versions of the sequence — I think the second is the better of the two; it's more crowded, but it builds better. We hope you enjoy them.

And now that I type this, I just came up with a third solution. What if we saw the Avengers and the JLA get a taste of the other team's world? We could see the JLA deal with Marvel-style threats and an overwrought public, while the Avengers got a taste of what it's like to be treated almost as demigods while they dealt with cosmic puzzles...

— Kurt Busiek

JLA/AVENGERS 3 - EARLIER PLOT SECTION, VERSION ONE:

TWENTY

We see dozens of energy-packets zip outward from the satellite, as people are teleported home.

And we get a shot of the Metropolis skyline, with the Daily Planet Building and maybe even the LexCorp Tower —

— and then another reality-ripple hits —

— and we're looking at Manhattan instead, as SUPERMAN flies toward home — a tall skyscraper, something like the Baxter Building or Four Freedoms Plaza — maybe it's got big carved Superman shields atop it, like the 4s on Four Freedoms Plaza?

He swoops in, landing in his offices, as his SECRETARY, a long-suffering Jane Foster type, in love with him but he doesn't notice, comes out to tell him about how the magazine photographers are due here shortly, and he's been invited to the White House again. Plus, there are interview requests...

He looks weary, and waves her off as he heads into his inner sanctum. Not right now, he says. He'll deal with it all a little later.

Note: What we're doing in this version of the entwined reality, just in case I don't make it clear enough in the plot, is showing the DC characters as they might have been if they were created in Marvel's Silver Age heyday, and vice versa. So Superman is Dr. Calvin "Cal" Ellsworth, world-famous hero who hides a secret — he's responsible for the accidental destruction of his own planet, and now the populace is all trapped in the Phantom Zone, as he tries to find a way to atone for his error and free them without unleashing them on an unsuspecting Earth. Iron Man is Professor Stark, who tells stories to his students of his science-missions piloting the Iron Man automaton in strange adventures. The Flash is an ex-ballplayer who turns uncontrollably into the nearly irrational Flash when "agitated," and Captain America's a U.S. Senator operating out of Capitol City, and so on. So anything that can be done to enhance that, to bring it through all the more clearly, would be great.

TWENTY-ONE As CAL vanishes into the inner labs, the SECRETARY sighs. Will she always be nothing more than a secretary to him? Will he ever notice how much she loves him?

Inside, CAL is wearing a lab coat over his costume, working feverishly at some calculations.

But then he's surrounded by phantom, hovering heads as the KRYPTONIANS trapped in the Phantom Zone start berating him, imploring him — when is he going to get them out? It's his fault they're trapped in there — his fault Krypton was destroyed, his actions that imprisoned them here; he promised to find a way to release them! He clutches his head, overwhelmed with guilt. This is probably pretty wordy...

We see him as he convulses under the assault, in a fetal position on the floor, feeling guilty that he's failed them, that he's been unable to be the savior they need.

But then he looks up, at one floating head — GENERAL ZOD — who smirks superciliously down at him. CAL's unable to prove it, but he's sure that Zod empowered the Parasite, that he's behind some of the other menaces Superman's faced recently —

— and CAL wonders what he'll do even if he does find a solution — he's hailed as a hero by the humans, but if he does his duty to his own people, he'll wind up unleashing a horde of super-powered aliens on Earth. He has to protect them from that — and yet, he has to honor his vow...!

TWENTY-TWO Cut to "Capitol City" — Washington DC, more or less — as CAPTAIN AMERICA somersaults down from empty air onto the National Mall —

— and lopez easily up the steps of the Lincoln Memorial.

But a hatch has slid back, revealing a stairway down into the depths of the Memorial, and CAP trots downward —

— to be met by his aide-de-camp, the very formal JASPER SITWELL, who takes his shield for polishing. He asks Jasper what's the current operational status. JASPER tells him that he's due on the Senate floor for a vote in twenty minutes.

As CAP changes, he checks in with his operatives, calling someone on a big viewscreen —

— and he speaks with a young-adult BUCKY (maybe in a modified-but-still-recognizable costume), playing the "Nightwing" role, who gives him a report on how things are going with the Teen Allies —

TWENTY-THREE — and the viewscreen shifts, and we see him talking to GOLDEN GIRL (Sharon Carter as an old Golden Age Cap sidekick; here in the Batgirl role more or less) —

And then, only after he's signed up does he shrug on his suitjacket and say to JASPER — all right, everything's quiet. Let's go vote. But bring the shield, just in case...

Cut to New York, and the grounds of an exclusive private school, early evening. BARBARA GORDON, a vivacious teen very much in a John Romita style, is leaving the school among other students, turning to greet —

—young BRUCE WAYNE, who's just getting his school tie tied again. BABS mentions that she didn't see him all afternoon, and he awkwardly says that he was, uh, running errands for Doc Tompkins. [Note: Is Bruce blind, or is that too much?]

She links arms with him and chatters excitedly about an upcoming dance as they head for a waiting limo. Standing outside it, looking disapproving, is ALFRED, in chauffeur's uniform. ALFRED opens the door to the back of the limo

for BABS, and tells BRUCE to take the front seat.

TWENTY-FOUR As they drive along, ALFRED at the wheel and BRUCE beside him, we can see through the window between the driver's compartment and the back that BABS is chattering away on a cell phone, sprawled teenager-like across the back seat. ALFRED notes that she's a charming, attractive young woman...

...but reminds BRUCE that it's only through his employer Commissioner Gordon's generosity that Bruce gets to attend such a fine school, and it is not appropriate for the Commissioner's daughter and the butler's ward to socialize. BRUCE, miserable, says yes, yes, he understands...

But once they're at home, at the Gordon mansion somewhere in the city, young BRUCE has gotta let off some steam. He races up the stairs to the roof, stripping away his school uniform to reveal the Batman costume within —

— and vaults out over the ornate rooftops of this wealthy section of Manhattan, pulling the cowl into place. He's frustrated — why can't anything go easily for him, just once? Babs likes him, but her father hates Batman and has the cops after him. He tries to please Alfred, help him as thanks for taking him in when his folks died in the caves ... in the accident that gave him his powers ... but he's got responsibilities as Batman...

He vaults over the rooftops acrobatically, using an inborn sonar to guide him perfectly, his thoughts continuing in this vein...

...when suddenly, he's surrounded by soaring, wheeling, agitated bats, SKREEEEing in agitation. They've seen something, and they're warning him. But what is it, fellas...?

TWENTY-FIVE Cut to Transistor Station, the world's first orbital community. IRON MAN is soaring toward it.

Coming through an airlock into a private lab, IRON MAN approaches a figure slumped in a hi-tech, floating recliner —

— and at a touch, IRON MAN goes rigid and lifeless, and the figure in the chair, TONY STARK, wakes up. The lab and Tony's clothes are very Gil Kane Atom or Carmine Infantino Adam Strange.

As the IRON MAN figure shuffles over to take its place among a gallery of varied Iron Man constructs, designed for all kinds of missions and environments, TONY goes over to a lab bench —

— where we see that he's got a setup that we can see through a big magnifying-glass-like arrangement that he's working on a teeny-tiny Iron Man, remote-controlling micro-tools to work on this tiny metal figure, thinking about how once he repairs the micro-Iron Man, he can explore the Atom World more thoroughly.

Suddenly, a trio of WHOLESOME KIDS (Pepper, Happy and Rhodey?) bust into his lab, eager and excited that he's back. They call him "Professor Tony" and want to know if Iron Man had another

adventure and can he tell them all about it for their scrapbooks?

TWENTY-SIX He's ruffling the hair of one of them, saying he doesn't see why not, when a flashing light starts going off on his control board, and he says he might have to put that story off a little while...

Cut to New York, and a cemetery, somewhere in Queens. Evening. Crippled cop JOE CARTER, in a wheelchair, is in front of the grave of his partner, Thalia Shays. He's apologizing, saying he should have been able to save her — or die in her place — when he hears sirens, and looks up.

A ghostly, hovering HAWKMAN head appears over his shoulder, *à la* Capt. Mar-Vell, urging him to release him, to let him breathe once more, that they might deal with the emergency! Joe, reaching into the recesses of the wheelchair, gripes that when Thalia died, when they were bonded together, he swore he'd let him be a warrior for justice —

— he just never said he'd like it! And here he draws a sword, flaring with energy and starting to transform into HAWKMAN!

Cut to Hex Valley, PA, in Pennsylvania Dutch country. A couple of FIGURES are clambering out of second-floor farmhouse windows. Nighttime.

TWENTY-SEVEN We see who it is — young twins WENDY and PETER, both about 13. They cross a field toward some woods and are joined by Agatha, a Saint Bernard, as Peter asks Wendy if she's sure. WENDY says no, she's not — it's just an impression — but she thinks they might be needed.

They reach a hollow tree and open a secret compartment in it.

They take out the Scarlet Witch's distinctive tiara, and either Quicksilver's Peter-Pan booties (from the early days) or his lightning-bolt belt. These are what transform them into their adult heroic forms, and Wendy's hunches aren't usually wrong. So they'd better prepare for action...

Cut to a sports bar in Manhattan, still night. Ex-ballplayer BARRY ALLEN is having a beer as a couple of his friends — maybe a teammate and his agent? — are arguing with him, trying to understand why he quit baseball. He was leading the league in stolen bases; he was on his way to a record! He's gotta come back, the team needs him. But BARRY's not feeling so good.

He stumbles outside, waving them back, saying he just needs some air. But there's something else going on —

— as we see when little red electron arcs start zipping around him. His molecules are agitated, he realizes. There's danger somewhere, and he's got to get clear of the bar before someone sees — before his secret's out. He concentrates, but he can't stop it —

TWENTY-EIGHT — and he races off, energy

swirling around, him, transforming him into a crimson comet —

Cut to Television City, CA, where it's still day.

Inside a plush office, HAWKEYE, his mask pushed back, his feet up on the table, lounges in a chair, firing arrows into promo posters for various TV shows around the walls as he takes a meeting with his staff. What's next, he wants to know? *Hawkeye the Marksman, TV Detective*, has been riding a ratings boom debunking the occult, so what else have they got that he can debunk? Frauds to expose, hoodoos to undo, like he do so well? Gotta be something out there!

An ASSISTANT comes in with a page ripped from a fax machine, saying this might be nothing, but maybe...? HAWKEYE tells her to speak up, Bobbi, let's hear what you got!

She says that it seems a Bob Jones came home for dinner tonight to his Simi Valley home at 6:57 — and then again at 7:16. Two of them. Both telling virtually the same story. And both still there.

"Huh?" says HAWKEYE, his attention piqued. And that's just the start...

TWENTY-NINE The FLASH skids to a stop on a bluff, having finally gotten control over the Flash-essence that takes him over (but he's still jittery and with little energy flickers zipping around him here and there), mostly due to the fact that he doesn't believe what he's seeing.

He's on a bluff overlooking a prison. But it's as if two prisons have materialized where there was supposed to be only one, and the two buildings trying to materialize in the same place cracked and shattered, so what's there is in two different architectural styles, and crumbling and falling apart (easy, no?). Anyway, lots of PRISONERS are escaping through the cracks, so there's going to be plenty of work for the Flash...

Meanwhile, QUICKSILVER (running) and the SCARLET WITCH (levitating) are arriving in a medium-sized Pennsylvania town, where PEOPLE are panicking as GHOST-PEOPLE materialize, asking where they are, where are their homes, their loved ones...?

We see WANDA and PIETRO taking this in, realizing that this isn't a menace, but something's terribly wrong...

THIRTY On HAWKMAN, staring in astonishment —

— and below him, a traffic jam, mostly of taxi cabs, many of them crashed into one another, as CABBIES scream and gesticulate at each other, waving fists, tire irons, guns. There are way too many cabs and cab drivers in the city, and each company sees the new ones as intruders. They're all laying claim to having been here first. Some of the CABBIES are saying they came here from Latveria, from Qurac, from Santo Marco, from Oranga — and denouncing others, claiming that they're lying, those aren't real countries, real

places. HAWKMAN asks the ghostly JOE CARTER for guidance — he has never seen anything like this on this world. JOE responds that he hasn't either...

Cut to another street scene, in Washington DC/Capitol City, as PEOPLE stumble through the clogged streets, desperate, wailing, saying that the streets have changed, the numbers are wrong, that it's all wrong. At least one collegiate type is aghast, trying to make sense of how he's been going to college for forty years, but he's only twenty-three...

From atop a building, CAPTAIN AMERICA watches this, concerned.

THIRTY-ONE On BATMAN, looking at something in shock.

We see what he's looking at. The Daily Bugle building has materialized where the police station used to be. NEWSBOYS out front are waving papers and shouting about "Batman — Threat or Menace?! Read Gordon's latest editorial!"

BATMAN's trying to make sense of this. Gordon writing editorials? This newspaper — there's no newspaper by that name in New York! What's going on?

Cut to earthquakes and volcanoes in the Midwest. Soaring over them is IRON MAN, scanning for data. On him as he realizes at least a part of what's going on. Upheavals like this are happening all over the world, the planet bursting at its seams as, impossible though it seems to imagine — it's growing, getting bigger —!

THIRTY-TWO On SUPERMAN, flying through the night sky.

We see what he's seeing. The Chicago skyline — and in front of it, another skyline, ghostly and hazy — the skyline of the Windy City.

We see vignettes, seen through his telescopic vision — Detroit doubled with a ghostly Motor City, Boston, doubled with a ghostly Beantown, Los Angeles doubled with Television City. And maybe other, smaller vignettes overlapped by these, to give the impression that it's happening all over the place. These other cities, however — some of them, Superman knows. But they're not from his world...

Along the bottom of the page, we get a row of nine small panels, reaction shots, as each of the nine heroes involved in this sequence reacts, realizing that what's going on here is bigger than they can handle, and they'll need to call in help...

THIRTY-THREE Cut to an image of the Justice Center — an HQ for the JLA of this altered Earth. It's at the center of the Earth — an HQ-complex floating in molten lava, powered by unlimited geothermal power. And despite the impracticality of it, this structure has three big view windows of some indestructible material (looking out onto lava?), shaped like big letters, spelling out JLA.

And then, before we cut inside and have to figure out how those windows work, there's another reality-ripple —

— and we're at Avengers Mansion instead.

Inside, we see the active rosters of this incarnation of the JLA and the Avengers — SUPERMAN, BATMAN, WONDER WOMAN, GREEN LANTERN (Hal), FLASH (Barry), HAWKMAN and HAWKGIRL from the one side, and CAPTAIN AMERICA, IRON MAN, THOR, the VISION and the SCARLET WITCH (and in this reality, they're married, and touch a lot, showing an easy, comforting intimacy with one another), QUICKSILVER and HAWKEYE from the other. Still classic costumes on all. Serving refreshments is a robotic JARV-S, who looks like L-Ron from the Giffen-era League, but talks like Jarvis. Anyway, they're all in the lab rooms talking, as IRON MAN, FLASH and the VISION work various control boards. Someone — Hawkeye, I guess — is saying, "Yeah, wait a minute. How can we have had eighteen annual get-togethers when I was around for the first one, and I've been doing this hero-thing less than a decade...?"

FLASH tells him not to think about it too hard — it's the reality-warping effect that they're all dealing with. And IRON MAN says he's got new data coming in...

THIRTY-FOUR On screen, we see downtown Atlanta cracking apart, lava flowing everywhere. We see some of the Avengers who aren't here saving people. Iron Man will let us know the quakes and volcanoes, as well as the twinning-effects, are increasing, on both Earths.

We next see a star map, with various stars doubled and encircled by glowing rings, calling attention to them. The FLASH tells us that the effect isn't limited to Earth — there are double stars appearing across the cosmos, along with ghost stars and upheavals in the fabric of space itself.

And we see on a viewscreen the surface of Mars, as J'ONN J'ONZZ radios in a report — his people are locked in deadly combat with a foe that just appeared, as if out of nowhere! We see DC Martians fighting Marvel's War of the Worlds Martians, both the creatures themselves and their weapons — the tripods, the Skorpmsen seen in *Avengers Forever*, that sort of thing.

And then there's an alert signal, getting the heroes' attention —

— and PETER CORBEAU of Starcore shows up on screen, in a crackling, staticky image, saying they've got something, and you guys should see it. But you're not going to believe it...

THIRTY-FIVE & THIRTY-SIX Double-page spread: The AVENGERS and the JLA see what Starcore's transmitting, displayed on a big, biiiiig screen. It's a view of Earth from space. But it's a doubled Earth, like the classic DC Earth-One/Earth-Two explanation panels. Still, none of these guys have ever seen this image before, and it's

not symbolic, but real. Two Earths are appearing, overlapping, in the space meant for one. They're horrified, knowing the cataclysms this could bring.

Note: Yes, I know this is on the wrong pages, but we've already talked about trimming Act I down by a page. So I figured I wouldn't worry about shoving stuff around to fit until I knew exactly what, and even if, shoving was going to be needed...

THIRTY-SEVEN On our **HEROES**. They take it in, appalled. **HAWKGIRL** quietly asks, "So. Any ... suggestions?"

And at a voice from behind, they all whirl, to see that the new arrival is **THE PHANTOM STRANGER**, stepping quietly out of the shadows. He's saying something about how he knows what they must do. There's a slim chance for salvation, but he can lead them to it.

The **JLAers** are astonished to see him. The **AVENGERS** don't know who he is — or maybe they've heard of him, but haven't met him. Whatever, they're taken aback at his presence. He professes not to understand their reaction. He is a **JLA** member, is he not?

HAWKEYE, pugnacious, would challenge him further, getting in his face, but **SUPERMAN** says no, no, he'll vouch for him. The Stranger is mysterious ... but helpful, in their past dealings.

All right, says **CAPTAIN AMERICA** to the **STRANGER**. We'll listen. What have you got for us?

And here's the next draft, with some team action...

Note: What we're doing in this next sequence, just in case I don't make it clear enough in the plot, is showing an altered reality in which we see the **DC** characters as they might have been if they were created in **Marvel's** Silver Age heyday, and vice versa. So **Superman** is Dr. Calvin "Cal" Ellsworth, world-famous hero who hides a secret — he's responsible for the accidental destruction of his own planet, and now the populace is all trapped in the Phantom Zone, as he tries to find a way to atone for his error and free them without unleashing them on an unsuspecting Earth. **Iron Man** is Professor Stark, who tells stories to his students of his science-missions piloting the **Iron Man** automaton in strange adventures. The **Flash** is an ex-ballplayer who turns uncontrollably into the nearly-irrational **Flash** when "agitated," and **Captain America's** a U.S. Senator operating out of Capitol City, and so on. Anything that can be done to enhance that, to bring it through all the more clearly, would be great.

Dan suggested accentuating this sequence by having the characters in new costumes — the **DC** guys in costumes that could have been designed by Kirby or Ditko, the **Marvel** guys in a design aesthetic more attuned to Infantino and Kane. I think it's a great idea, though I don't have strong ideas on many of the costumes — maybe we can

hash stuff out over the phone. A few ideas:

- the "Marvel" **Superman** would be stockier, burlier and have no cape. He'd have some sort of wrist-bands, the S-shield would be incorporated into some kind of bold Aztec-y design that wraps around his torso and shoulders, and maybe — even though it's a **DC** Kirby bit — he'd fly via something like **Orion's** astro-glider (maybe that crossed with one of those FF aircycles that looks like it was made of old plumbing supplies) rather than unaided.

- the "Marvel" **Batman** would have a full-face mask, and rather than a cape would have under-arm batwings, somewhere between **Spidey's** underarm webbing, the **Falcon's** wings and **Black Bolt's**, uh, whatever those are. The bat-emblem would fill his chest and wrap around to his shoulders and upper arms, merging with the "wings," *à la* **Nighthawk's** John Romita suit.

- the "DC" **Iron Man** wouldn't be armor, but a metal mannequin, with elbow, knee and waist joints that clearly don't allow for a human to be inside. He'd have an "iron" symbol (the circle-with-arrow) on his chest, maybe built out of his classic uni-beam setup. He also might have an "I" on his belt, looking like a cross-section of an I-beam. A cast-iron face rather than eye- and mouth-slits.

- the "DC" **Cap** would not have a design that takes up his whole torso, like **Marvel's** — it'd be confined to a chest symbol (maybe a winged star?). On the other hand, he could have a cape...

Anyway, onward...

FOURTEEN — and for a moment, we see the ripple-effect over a distorted, warped view of the **Metropolis** skyline, with the **Daily Planet** Building and maybe even the **LexCorp** Tower — but when it snaps back to "reality," we're looking at **Manhattan** instead, as **SUPERMAN** flies toward home — a tall skyscraper, something like the **Baxter Building** or **Four Freedoms Plaza** — with big carved **Superman** shields atop it, like the 4s on **Four Freedoms Plaza**.

He swoops in, landing in his offices, as his **SECRETARY**, a long-suffering **Jane Foster** type, in love with him but he doesn't notice, comes out to tell him about how the magazine photographers are due here shortly, and he's been invited to the **White House** again. Plus, there are interview requests...

He looks weary, and waves her off as he heads into his inner sanctum. Not right now, he says. He'll deal with it all a little later.

As **CAL** vanishes into the inner labs, the **SECRETARY** sighs. Will she always be nothing more than a secretary to him? Will he ever notice how much she loves him?

FIFTEEN Inside his Kirbyesque lab, **CAL** is wearing a lab coat over his costume, working feverishly at some calculations.

But then he's surrounded by phantom, hovering

heads as the KRYPTONIANS trapped in the Phantom Zone start berating him, imploring him — when is he going to get them out? It's his fault they're trapped in there — his fault Krypton was destroyed, his actions that imprisoned them here; he promised to find a way to release them! He clutches his head, overwhelmed with guilt. This is probably pretty wordy...

We see him as he convulses under the assault, in a fetal position on the floor, feeling guilty that he's failed them, that he's been unable to be the savior they need.

But then he looks up, at one floating head — GENERAL ZOD — who smirks superciliously down at him. CAL's unable to prove it, but he's sure that Zod empowered the Parasite, that he's behind some of the other menaces Superman's faced recently —

— and CAL wonders what he'll do even if he does find a solution — he's hailed as a hero by the humans, but if he does his duty to his own people, he'll wind up unleashing a horde of super-powered aliens on Earth. He has to protect them from that — and yet, he has to honor his vow...! And then for a moment, he's perplexed — trying to remember the details of his battle with the Parasite, but it's hazy, unclear...

SIXTEEN Cut to "Capitol City" — Washington DC, more or less — as CAPTAIN AMERICA somersaults down from empty air onto the National Mall —

— and lopes easily up the steps of the Lincoln Memorial.

But a hatch has slid back, revealing a stairway down into the depths of the Memorial, and CAP trots downward —

— to be met by his aide-de-camp, the very formal JASPER SITWELL, who takes his shield for polishing. He asks Jasper what's the current operational status. JASPER tells him that he's due on the Senate floor for a vote in twenty minutes.

As CAP changes, he checks in with his operatives, calling someone on a big viewscreen —

— and he speaks with a young-adult BUCKY (maybe in a modified-but-still-recognizable costume), playing the "Nightwing" role, who gives him a report on how things are going with the Teen Allies —

SEVENTEEN — and the viewscreen shifts, and we see him talking to GOLDEN GIRL (Sharon Carter as an old Golden Age Cap sidekick; here in the Batgirl role more or less) —

And then, only after he's signed up does he shrug on his suitjacket and say to JASPER — all right, everything's quiet for now. Let's go vote. But get the Americopter ready ... something doesn't feel right, and I'll want to go out again later...

Cut to New York, and the grounds of an exclusive private school, early evening. BARBARA GORDON, a vivacious teen very much in a John Romita style, is leaving the school among other

students, turning to greet —

— young BRUCE WAYNE, who's just getting his school tie tied again. BABS mentions that she didn't see him all afternoon, and he awkwardly says that he was, uh, running errands for Doc Tompkins. [Note: Bruce is blind; glasses and cane, the whole bit.]

She links arms with him and chatters excitedly about an upcoming dance as they head for a waiting limo. Standing outside it, looking disapproving, is ALFRED, in chauffeur's uniform.

ALFRED opens the door to the back of the limo for BABS, and tells BRUCE to take the front seat.

EIGHTEEN As they drive along, ALFRED at the wheel and BRUCE beside him, we can see through the window between the driver's compartment and the back that BABS is chattering away on a cell phone, sprawled teenager-like across the back seat. ALFRED notes that she's a charming, attractive young woman...

...but reminds BRUCE that it's only through his employer Commissioner Gordon's generosity that Bruce gets to attend such a fine school, and it is not appropriate for the Commissioner's daughter and the butler's ward to socialize. BRUCE, miserable, says yes, yes, he understands...

But once they're at home, at the Gordon mansion somewhere in the city, young BRUCE has gotta let off some steam. He races up the stairs to the roof, stripping away his school uniform to reveal the Batman costume within —

— and vaults out over the ornate rooftops of this wealthy section of Manhattan, pulling the cowl into place. He's frustrated — why can't anything go easily for him, just once? Babs likes him, but her father hates Batman and has the cops after him. He tries to please Alfred, help him as thanks for taking him in when his folks died in the caves ... in the accident that gave him his powers ... but he's got responsibilities as Batman...

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... when suddenly, he's surrounded by soaring, wheeling, agitated bats, SKREEEEEE in agitation. They've seen something, and they're warning him. But what is it, fellas...?

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Inside, in a lab room, TONY STARK is working at a lab bench, and we can see through a big magnifying-glass-like arrangement that he's working on a teeny-tiny Iron Man, remote-controlling micro-tools to work on this tiny metal figure, thinking about how once he repairs the micro-Iron Man, he can explore the Atom World more thoroughly. The lab is lined with Plexiglas tubes holding various modified Iron Man figures — different shapes and sizes, tricked out for underwater action or stealth or space travels, etc. The lab and Tony's clothes are very Gil Kane Atom or

Carmine Infantino Adam Strange.

Suddenly, a trio of WHOLESOME KIDS (Pepper, Happy and Rhodey?) bust into his lab, eager and excited that he's back. They call him "Professor Tony" and want to know if Iron Man had another adventure and can he tell them all about it for their scrapbooks?

He's ruffling the hair of one of them, saying he doesn't see why not, when a flashing light starts going off on his control board, and he says he might have to put that story off a little while...

And he sits down in a special hi-tech recliner, that's chock-a-block with life-support technology —

— and presses a button. Instantly, his consciousness deserts his body, leaving him in a coma —

TWENTY — as energy crackles around one of the IRON MAN figures, its tube opening up to release it.

And around two worlds, we see more people react: In a cemetery in Queens, crippled cop JOE CARTER, in a wheelchair, is visiting the grave of his partner, Thalia Shays, when he hears sirens —

A ghostly, hovering HAWKMAN head appears over his shoulder, *à la* Capt. Mar-Vell, urging him to release him, to let him breathe once more, that they might deal with the emergency! Joe, reaching into the recesses of the wheelchair, gripes that when Thalia died, when they were bonded together, he swore he'd let him be a warrior for justice —

— he just never said he'd like it! And here he draws a sword, flaring with energy and starting to transform into HAWKMAN!

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TWENTY-ONE At a hollow tree, we see that they've opened a secret compartment and are taking out the alien artifacts that'll transform them into their heroic identities — the distinctive tiara of the Scarlet Witch, and either Quicksilver's Peter-Pan booties (from the early days) or his lightning-bolt belt. Wendy's hunches aren't usually wrong, so they'd better prepare for action...

Outside a sports bar in Manhattan, still night. Ex-ballplayer BARRY ALLEN is stumbling out into the night as his FRIENDS call after him, wondering if he's all right. But he's got to get away, get clear of them before they see —

— as little red electron arcs start zipping around him. His molecules are agitated, he realizes. There's danger somewhere, and he's uncontrollably changing —

— and he races off, energy swirling around, him, transforming him into a crimson comet —

Cut to Television City, CA, where it's still day. In a plush office, HAWKEYE, his mask pushed back, his feet up on the table, lounges in a chair, firing arrows into promo posters for various TV shows around the walls as he takes a meeting with his staff. What's next, he wants to know? *Hawkeye the Marksman*, *TV Detective*, has been riding a ratings boom debunking the occult, so what else have they got that he can debunk? Frauds to expose, hoodoos to undo, like he do so well? Gotta be something out there! An ASSISTANT, coming in holding a page ripped from a fax machine, saying this might be nothing, but ...

She says that it seems a Bob Jones came home for dinner tonight to his Simi Valley home at 6:57 — and then again at 7:16. Two of them. Identical, both telling virtually the same story. And both still there.

TWENTY-TWO "Huh?" says HAWKEYE, his attention piqued. Oh yeah, she says from off-panel. And that's only the start...

We get our first good look at the Marvelized FLASH, as he skids to a stop on a bluff, having finally gotten control over the Flash-essence that takes him over (but he's still jittery and with little energy flickers zipping around him here and there), mostly due to the fact that he doesn't believe what he's seeing.

He's on a bluff overlooking a prison. But it's as if two prisons have materialized where there was supposed to be only one, and the two buildings trying to materialize in the same place cracked and shattered, so what's there is in two different architectural styles, and crumbling and falling apart (easy, no?). Anyway, lots of PRISONERS are escaping through the cracks, so there's going to be plenty of work ...

A hand (Batman's) comes toward the FLASH's shoulder from behind —

— and he whirls, already attacking, already throwing a punch —

TWENTY-THREE — which the youthful BATMAN manages to dodge (bat-like sonar!), but he takes offense at being attacked when he was just trying to help.

So he takes a swing at FLASH, who dodges — — and a voice comes from above. "You two kids want to fight, or do what you came here for?"

And there, above them, are the other JLAers — SUPERMAN, HAWKMAN, and Marvelized versions of GREEN LANTERN (he uses some sort of hi-tech armor, not a ring, to channel the power of the lantern) and WONDER WOMAN (a Kirbyesque goddess). C'mon, says Superman — let's go!

And they race (or fly, as appropriate) into action.

TWENTY-FOUR Meanwhile, we get several small panels of the DC-ized Avengers characters saving lives in Empire City (New York) — QUICKSILVER

catching people falling out a window, the SCARLET WITCH hexing cars about to crash, Iron Man holding up a crumbling bridge, that sort of thing.

We see the situation — there's panic in the quaking streets, as PEOPLE stumble about, desperate, wailing, saying that the streets have changed, the numbers are wrong, that it's all wrong. A couple of CABBIES arguing, one claiming that he's from Halwan, another claiming he's from Qurac, but each insisting the other place doesn't exist. At least one collegiate type is aghast, trying to make sense of how he's been going to college for forty years, but he's only twenty-three. And the city is shaking, buildings crumbling. What's happening is that there's bleedover from the other Earth, and people are appearing who shouldn't.

We see some translucent GHOST-PEOPLE appear, plaintively wondering where they are, where are their homes, their loved ones...?

TWENTY-FIVE The DC-ized THOR shows up, smashing some falling rubble with his hammer before it can flatten some PEOPLE (he's a human empowered by the gods, but not a god himself) — and talking about how the city's going crazy —there's neighborhoods appearing he's never seen before. What's going on?

And HAWKEYE arrives on his Arrowcycle (kind of a flying motorcycle built around an arrow-shaped rocket), saying whatever it is, it's happening all over the world. He talks about the reports he's gotten in, the stuff he's checked out.

Great, says QUICKSILVER. So what do we do — just keep dealing with disasters while the whole world falls apart?

No, says CAP from right behind QUICKSILVER and WANDA, starting the hell out of them.

As the OTHERS react to his appearing without warning, Batman-like (he does this a lot, apparently), he says that SHIELD and the reserves have been called in to deal with the symptoms — the Avengers have to find the cause!

TWENTY-SIX Over on Earth-Marvelized-DC, we see the JLA members rounding up CONVICTS —

—when suddenly the ground shakes —

— and cracks open in big rifts, with lava far below, but oozing upward —

FLASH, BATMAN and GL rescue a few CONVICTS who might otherwise fall in —

— but SUPERMAN calls them to head in this direction — he's sensing the epicenter of the effect!

TWENTY-SEVEN They follow SUPERMAN —

— then pull up, surprised —

— as they see that there, across the Hudson River, another city (Empire City) is appearing, transparent and ghostlike. Big, impressive moment.

And as the JLA take it in, wondering if it's an

invasion or what, HAWKMAN spots something with his keen hawk-like vision —

TWENTY-EIGHT — and we see that across the river, on the edges of Empire City, the AVENGERS are assembled, looking ghostly and unsolid themselves.

Cut to the AVENGERS, seeing the JLA (to their perspective, the JLA are ghostly). They've been following IRON MAN's onboard sensors (we should see that Iron Man's got them folded out from his arms and chest, a complex sensor-array). They're surprised and stunned to see the JLA there, appearing (with city) on their world —

— but even more surprised and stunned as they realize the JLA are slowly becoming more solid, as the quakes intensify.

On the JLA side, SUPERMAN takes off, wanting to see more.

On the Avengers side, CAP orders THOR to get an aerial view and report back, and THOR takes off.

TWENTY-NINE And THOR and SUPERMAN fly upward together —

— and they can see energy crackling around the world —

— and SUPERMAN's telescopic vision shows us similarly ghosted "twin cities" — Detroit doubled with a ghostly Motor City, Boston, doubled with a ghostly Beantown, Los Angeles doubled with Television City. And maybe other, smaller vignettes overlapped by these, to give the impression that it's happening all over the place.

And then they're up in space, and they look back in wonder —

THIRTY & THIRTY-ONE Double-page spread: SUPERMAN and THOR see what's happening. A big, biiiig shot of a doubled Earth, like the classic DC Earth-One/Earth-Two explanation panels. Still, none of these guys have ever seen this image before, and it's not symbolic, but real. Two Earths are appearing, overlapping, in the space meant for one. They're horrified, knowing the cataclysms this could bring. ★

WHO? WHAT? WHERE?

A GUIDE TO PEOPLE, PLACES AND SOURCES IN JLA/AVENGERS COMPILED BY GEORGE PÉREZ AND KURT BUSIEK

Okay, brace yourselves...please note, though, the pages here correspond to the companion volume.

BOOK ONE

15-16 The extradimensional planet Plemachus, its ruler Arkon the Imperion and his Vizier all debuted in *Avengers* vol. 1 #75. Arkon's wife, Thundra of the Femizons, was first seen in *Fantastic Four* vol. 1 #129.

17-18 The "antimatter universe" planet of Qward and its inhabitants, including the Weaponers and Thunderers (also known as Destroyers) were first seen in *Green Lantern* vol. 2 #2. The original Crime Syndicate of America debuted in *Justice League of America* #29. This version of them, however, was first seen in the JLA: *Earth 2* graphic novel. They are: Ultraman (Lt. Clark Kent), Superwoman (a variant Lois Lane), Owlman (Thomas Wayne Jr.), Johnny Quick and Power Ring.

The death of the Crime Syndicate echoes the similar death scene of the original team in *Crisis on Infinite Earths*, also drawn by George Pérez.

18-19 Eternity, the anthropomorphic manifestation of the Marvel Universe, was first seen in *Strange Tales* vol. 1 #138. He's seen here holding a spiral galaxy, in an homage to an image of the origins of the DC Universe (first seen in *Green Lantern* vol. 2 #40), which will be important later.

The title, "A Journey into Mystery," refers to Marvel's *Journey into Mystery* series, which introduced Thor.

20 The Grandmaster (En Dwi Gast), the game-obsessed Elder of the Universe and longtime manipulator of the Marvel heroes, was first seen in *Avengers* vol. 1 #69.

21 The eyes that have been appearing throughout earlier scenes are revealed to be those of Krona, a renegade Oan scientist first seen in *Green Lantern* vol. 2 #40. He is dressed here in the armor an alternate version of him wore as Entropy in *Green Lantern* vol. 3 #32-35.

22-23 The Justice League of America: Superman (Clark Kent, first seen in *Action Comics* #1), Batman (Bruce Wayne, *Detective Comics* #27), Aquaman (Arthur Curry, *More Fun Comics* #73), the Flash (Wally West, first seen as Kid Flash in *Flash* vol. 1 #110, as Flash in *Crisis on Infinite Earths* #12), Plastic Man (El O'Brien, *Police Comics* #1), the Martian Manhunter (John J'onnz a.k.a. John Jones, *Detective Comics* #225), Wonder Woman (Princess Diana of Themyscira, *Wonder Woman* vol. 2 #1), Green Lantern (Kyle Rayner, first seen *Green Lantern* vol. 3 #48 as Kyle, #50 as Green Lantern). The Justice League debuted as a group in *The Brave and the Bold* #28. And yes, some of those first appearances are questionable, thanks to changes in continuity over the decades, but frankly, we're not going to worry about it.

The JLA are battling Terminus, a powerful cosmic villain first seen in *Fantastic Four* #269. The battle is taking place in Keystone City, first named as the home of the Golden Age Flash (Jay Garrick) in *All-Flash* #9, now the home of the current Flash. Stores seen in the background include Big Belly Burger, the oft-seen DCU fast-food chain (which first appeared in *Adventures of Superman* #441) and LexMart (first seen...here!), both divisions of the LexCorp conglomerate. Sekowsky's Deli is named for Mike Sekowsky, the first artist to draw the JLA. The Big Belly Burger mascot is visually based on longtime DC editor Andrew Helfer.

Fallville, Iowa is the birthplace of Barry Allen, the Silver Age Flash, and was first seen in *Flash* vol. 1 #126. Metropolis, first identified by name in *Action Comics* #16, is the city protected by Superman.

24 Why yes, those would in fact be the Keystone Cops.

27 The current Spectre, Hal Jordan, was one of the founding members of the JLA as *Green Lantern*. He first appeared in *Showcase* #22, and first became the Spectre in *Day of Judgment* #5.

28-29 The Avengers: Quicksilver (Pietro Maximoff, first seen in *Uncanny X-Men* #4), the She-Hulk (Jennifer Walters, *The Savage She-Hulk* #1), Warbird (Carol Danvers, *Marvel Super-Heroes* vol. 1 #13), Jack of Hearts (Jack Hart, *Deadly Hands of Kung Fu* #22), Iron Man (Tony Stark, *Tales of Suspense* vol. 1 #39), Captain America (Steve Rogers, *Captain America Comics* #1), the Scarlet Witch (Wanda Maximoff, *Uncanny X-Men* #4), Yellowjacket (Dr. Henry "Hank" Pym, a.k.a. Ant-Man, Giant-Man, Goliath, and "Dr. Pym, Scientific Adventurer," first appeared as Pym, *Tales to Astonish* vol. 1 #27, as Yellowjacket *Avengers* vol. 1 #59), the Vision (*Avengers* vol. 1 #57), Thor (*Journey into Mystery* vol. 1 #83), the Wasp (Janet Van Dyne, *Tales to Astonish* vol. 1 #44), Triathlon (Delroy Garrett Jr., *Avengers* vol. 3 #8). The Avengers debuted as a group in *Avengers* vol. 1 #1.

The Avengers are battling a villain known variously as Starro, the Starfish Conqueror or the Star Conqueror, who first battled the JLA in their debut in *Brave & Bold* vol. 1 #28. The Wasp is wearing a costume created for this series.

33 The "KI" on the water tower is a reference to Jack Kirby, first artist of the Avengers.

34 Avengers Mansion first appeared in *Avengers* vol. 1 #2. The Avengers Deep Space Monitor Station debuted in *Avengers* vol. 3 #38. It's manned by Quasar (Wendell Vaughn, first seen in *Captain America* vol. 1 #217).

Extraterrestrial events seen include Lobo (*Omega Men* #3) battling the Imperial Guard, and a force of Khunds (*Adventure Comics* #346) invading the homeworld of the ancient Azkon (*Captain Marvel* [Marvel version] vol. 1 #8). The Imperial Guard members seen here are: Electron, Oracle, Tempest, Mentor, Hobgoblin, Starbolt, Smasher, Impulse, Titan, Gnat, Midget, Nightside, Astra, Magic, Quasar, Mantra, Warstar (B'nee & C'cil), Hussar and Earthquake. All were first seen in *Uncanny X-Men* #107, except for the last four, who debuted in *Uncanny X-Men* #137.

35 The Flash was chosen to be the first to make the trip from one reality to another by Avengers editor Tom Brevoort, because it was the Silver Age Flash (Barry Allen) who first discovered the existence of parallel worlds back in *Flash* vol. 1 #123, thus kicking off the kind of cross-world crossover being celebrated here. (Tom also owns that particular page of original art.)

36 Anti-mutant prejudice has been established as a part of the Marvel Universe since *Uncanny X-Men* #1.

The Speed Force is an energy-field that gives the Flash his powers (first seen in *Flash* vol. 2 #0, named *Flash* vol. 2 #97).

37 The JLA Watchtower, the Justice League's current headquarters, was established in *JLA* #4. This version was first seen in *JLA* #52. Extraterrestrial (and extralunar) events seen include an invasion of Thanagar and an attack on Thanagarian Hawk-police (first seen in *Brave & Bold* vol. 1 #34) by Skrulls (*Fantastic Four* vol. 1 #2), and an assault on the galactic conqueror Mongul (*DC Comics Presents* #27) by the vicious alien Brood (*Uncanny X-Men* #155).

38 The Watcher, a long-lived alien being based on the Marvel Earth's Moon, devoted to watching and recording events in Earth's space-sector, first appeared in *Fantastic Four* vol. 1 #13.

40 The Items of Power.

From the DC Universe: The Green Bell of Ulthool, the Red Jar of Calythos and the Silver Wheel of Nyrolath, which have the power to raise demons (first seen in *Justice League of America* #10), the emotion-manipulating Medusa Mask (*Showcase* vol. 1 #56), the Spear of Destiny, which dates back to the Crucifixion and contains enormous mystical power (*Weird War Tales* #50), Green Lantern's Power Battery (this version of it first seen in *Green Lantern* vol. 3 #55), the Orb of Ra, which transformed Metamorpho (*Brave & Bold* vol. 1 #57) and the Eternity Book,





which holds much of Merlin's magic (*Demon* vol. 1 #1).

From the Marvel Universe: The time/space/reality/power/xurd/soul-manipulating Soul Gems (a.k.a. the Infinity Gems, introduced in *Marvel Premiere* #1, *Marvel-Team-Up* vol. 1 #55, *Avengers Annual* #7), the Casket of Ancient Winters, which can bring about a global Ice Age (*Thor* vol. 1 #346), The Evil Eye, greatest weapon of mystic Avalon (*Fantastic Four* vol. 1 #54), the reality-reshaping Cosmic Cube (*Tales of Suspense* vol. 1 #79), the cosmically destructive Ultimate Nullifier (*Fantastic Four* vol. 1 #50), and the magic-enhancing Wand of Watoomb (*Amazing Spider-Man Annual* #2).

42 Say hello to the Atom (Ray Palmer), who debuted in *Showcase* vol. 1 #34.

43 Iron Man has been working on these defenses since *Avengers* vol. 3 #38.

Enter Hawkeye (Clint Barton), introduced in *Tales of Suspense* vol. 1 #57.

44-45 The "ruined city" the Atom mentions is in the Blue Area of the Moon, built by the alien Kree and first seen in *Fantastic Four* vol. 1 #13.

Latveria was first seen in *Fantastic Four Annual* #2. The Latverian people are ruled by Dr. Doom, first seen in *Fantastic Four* vol. 1 #5, with the aid of, among other weapons, his Servo-Guard Robots, first seen in *Fantastic Four* vol. 1 #84.

Genosha, an island nation off the coast of Africa, where mutants are enslaved, first appeared in *Uncanny X-Men* #235. It was destroyed in *New X-Men* #115. That's a poster of Magneto, Genosha's onetime ruler, who debuted in *Uncanny X-Men* #1.

The incredible Hulk (Dr. Robert Bruce Banner) first appeared in *Hulk* vol. 1 #1. A founding Avenger, his violent, destructive rages have put him at odds with the team as often as he's worked with them. The Conway marketplace is named for writer Gerry Conway, the original writer on the abortive 1983 *JLA/Avengers* crossover.

The Punisher (Frank Castle) was first seen waging his one-man war on crime in *Amazing Spider-Man* #129.

46 This is Monster Island, first seen in *Fantastic Four* vol. 1 #1.

47 And here are some of the monsters of Monster Island: Fin Fang Foom (from *Strange Tales* vol. 1 #89), the Mole Man's Monster and Tricephalus (both from *Fantastic Four* vol. 1 #1). Technically, Fin Fang Foom has never been a Monster Island habitué, but you try telling George he has to leave him out. And if that's really the Mole Man's Monster, he's miscolored — he's referenced from a monster Art Adams drew in *Fantastic Four* vol. 1 #347-349, who may simply be Art's take on the original.

48 In panel 2, that's Vandoom's Creature, from *Tales to Astonish* vol. 1 #17, who apparently relocated to the Island at some point prior to *FF* #347, even though he's made of wax.

49 The Martian Manhunter swears by Hionmeer, a Martian deity (first mentioned in *Justice League of America* #256).

The second-to-last panel, with Iron Man and Thor reflected in Plastic Man's goggles, is the first panel in the crossover in which members of both teams appear.

50 Superman mentions Star City, Green Arrow's base of operations, Metropolis, his own, and St. Roch, Hawkman's current base. St. Roch first appeared in *Hawkman* vol. 4 #1. The first mention of Star City by name was in *Adventure Comics* #258.

51 Thor mentions the world-devouring Galactus (first seen in *Fantastic Four* vol. 1 #48), who was first repelled from Earth with the Ultimate Nullifier.

Hawkeye finds the League familiar due to the Avengers' clashes with the Squadron Supreme (which began in *Avengers* vol. 1 #85), who resemble the Justice League.

52 Metron, the scholar of the New Gods, first appeared in *New Gods* vol. 1 #1.

54 Metron gives the Avengers a Mother Box, a quasi-living computer that bonds to the wearer, giving them information, warnings and more, including the ability to open teleportational "Boom Tubes." Mother Boxes were first seen in *Forever People* vol. 1 #1.

55 Metropolis, and the *Daily Planet* building (first identified *Action Comics* #36, this version first seen *Superman* vol. 2 #154).

Loophole (Deke Dickson) and his gang debuted in *Adventures of Superman* #505. He seems to have a new female assistant in every appearance, so this one, Myrna, is named after the wife of his co-creator Karl Kesel.

And look, it's a Boom Tube (first seen in *Forever People* vol. 1 #1):

56 Metropolis was rebuilt into this form in *Superman* Y2K #1.

The JSA (the Justice Society of America) are DC's first superhero team, debuting in *All Star Comics* #3. The Titans (the Teen Titans) are a team of young heroes, debuting in *Brave & Bold* vol. 1 #60 (or #54, depending on who you count). The autograph seeker named Kirk is Kirk Philbrick, a real-life fan of *JLA/Avengers* and of George Pérez.

57 Heretofore unseen characters appearing on the news screen include the DCU Captain Marvel (Billy Batson, first appeared in *Whiz Comics* #2), Supergirl (Linda Danvers, *Superman* vol. 2 #16, or *Supergirl* vol. 4 #1, depending) and Lex Luthor (this version first appeared in *Man of Steel* #2 and as of this story is President of the U.S.).

Fox Storage is a reference to Gardner Fox, first writer of the *JLA*.

In the newspapers and magazines Quicksilver brings, we see a story on the Flash Museum (first seen in *Flash* vol. 1 #154), including photos of Jay Garrick, the Golden Age Flash (*Flash Comics* #1); Wally West, the current Flash; a statue of Barry Allen, the Silver Age Flash (*Showcase* vol. 1 #4), Impulse (Bart Allen, *Flash* vol. 2 #91) and Joan Garrick (Jay's wife, with Jay, *Flash Comics* #1). We also see Booster Gold (Michael Jon Carter, *Booster Gold* #1) and Platinum, Lead and Mercury of the Metal Men (*Showcase* vol. 1 #37), though they're partially obscured by a word-balloon tail.

The "Flash-Grams" crossword puzzle is a reference to the long-tune Flash lettercolumn title.

58-59 Here, Aquaman has reshaped his morphing-metal hand (first seen in *Aquaman* vol. 5 #50) into a harpoon.

Toth Towers (at lower right) is a reference to artist Alex Toth, who worked on the *JLA*-based *Super Friends* cartoon as well as on many comics for DC and other publishers.

60 When Captain America says, "Nuts!", he's quoting General Anthony MacAniff's response to a German demand for his surrender at Bastogne in World War II.

BOOK TWO

67 The flashbacks seen here featuring Krona and the Oan Science Council are to events in *Green Lantern* vol. 2 #40, and the slightly different version of the same events in *Crisis on Infinite Earths* #7.

Krona wears his original costume here, his second outfit of the crossover.

68 Kismet, seen here, is not quite the embodiment of the DC Universe in the way that Eternity embodies the Marvel Universe, but she was the best candidate for the job, so we drafted her. She first appeared in *Adventures of Superman* #494. The title, "A Contest of Champions," refers to Marvel's first Contest of Champions miniseries.

70-71 Building signs: Marston Industries refers to William Moulton Marston, creator of Wonder Woman (under the pseudonym "Charles Moulton"). Siegel & Shuster Co. refers to Jerry



Siegel & Joe Shuster, creators of Superman. Dillin Park refers to longtime Justice League artist Duck Dillin. Subway station sign listing "Broome" and "Certa" refers to Green Lantern writer John Broome and Martian Manhunter artist Joe Certa.

Hawkeye's reference to the Whizzer is to the super-speedster in the Squadron Supreme. The Flash's reference to "Purple Arrow" is based on his familiarity with fellow JLA member Green Arrow.

72 The Flash's "experience with boomerangs" comes from battles with Flash-villain Captain Boomerang (George "Digger" Harkness, first seen in *Flash* vol. 1 #117).

The "Kane" sign refers to Bob Kane, co-creator of Batman.

74 The "Bates Cafe" is a reference to longtime Superman and Flash writer Cary Bates. The "Wein" sign refers to Len Wein, Justice League writer and editor as well as Marvel writer and editor-in-chief.

The Scarlet Witch's use of the DCU's version of chaos-magic manifests as a chaos-magic symbol associated with Kid Eternity in the *Kid Eternity* miniseries. The Lords of Order (first seen *More Fun Comics* #67, first named as such *DC Special Series* #10) are among the most powerful mystic entities in the DCU, which gives Wanda far more power to call on than the chaos-magic of the demon Chthon (first heard *Marvel Chillers* #1, first named *Avengers* vol. 1 #186, first seen *Avengers* vol. 1 #187), which she taps into under ordinary circumstances.

75 The destroyed newspaper vending machine holds copies of the *Daily Planet*, Metropolis's major newspaper (first named in *Superman* vol. 1 #4), for which Superman works as Clark Kent.

76 The "Swan" sign refers to classic Superman artist Curt Swan. More Leaguers appear: Steel (John Henry Irons, first seen in *Adventures of Superman* #500), Black Canary (Dinah Lance, first seen thanks to judicious retcon in *Justice League of America* #75), Green Arrow (Oliver Queen, *More Fun Comics* #73), Hawkman (Carter Hall, *Flash Comics* #1), Blue Beetle (Ted Kord, *Captain Atom* vol. 1 #83), Firestorm (Ronnie Raymond/Martin Stein, *Firestorm* vol. 1 #1 -- this is the modern Firestorm, who is no longer merged with Professor Stein who first appeared in *Extreme Justice* #3), Red Tornado (John Smith, *Justice League of America* #64), Captain Atom (Nathaniel Adam, this version first seen in *Captain Atom* vol. 2 #1) and Zatanna (Zatanna Zatara, *Hawkman* vol. 1 #4).

77 Aquaman reattaches his metal hand, which was blasted off by Iron Man on p.4. Plastic Man's comment refers to Aquaman's traditional role as monarch of Atlantis.

78 Naturally, there is no Metropolis in the Marvel Universe. Well, there's one in Illinois, to you know what we mean.

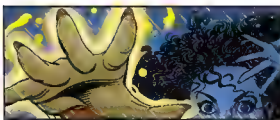
More Avengers: Wonder Man (Simon Williams, first seen in *Avengers* vol. 1 #49), Photon (Monica Rambeau, *Amazing Spider-Man Annual* #16) and Hercules (*Journey into Mystery Annual* #1).

79 Kyle Rayner's apartment in New York is at 175 Bleeker Street, above the "Radu Coffee" café, first seen in *Green Lantern* vol. 3 #57.

There is a picture of Wonder Girl (Donna Troy, first seen in *Brave & Bold* vol. 1 #60) on the door, and a photo of former Teen Titans HQ Titans Tower (*DC Comics Presents* #26) on the wall.

80 The Central American nation of Santo Rico was first seen in *Tales to Astonish* vol. 1 #54, when Giant-Man (Hank Pym, first in this identity *Tales to Astonish* #49) and the Wasp deposed the brutal dictator El Toro. The statue commemorating that event was first seen in *Night Thrasher* #17 and first vandalized in *Thunderbolts* #11. The Wasp statue is dressed in her original costume, making it the second Wasp-costume to appear in the crossover.

Santa Prisca (first seen in *The Question* vol. 1 #10), Hasragua (*Batman: GCPD* #1) and Xochatan (*Teen Titans* vol. 1 #1) are all nations unique to the DC Universe.



81 Central City, home of the Flash Museum, was first seen in *Showcase* vol. 1 #4 and was the home base of the Silver Age Flash. Hal Jordan appears as Green Lantern for the first time, as both a statue and a figure in a diorama, wearing his two earliest costumes. Other characters appearing for the first time in the crossover include, as statues, the Elongated Man (Ralph Dibny, first seen in *Flash* vol. 1 #112) and the villainous Gorilla Grodd (*Flash* vol. 1 #106); as photos, honorary JLA member Lucas "Snapper" Carr (observed, *Brave & Bold* vol. 1 #28) and the Sandman (Wesley Dodds, *New York World's Fair Comics* 1939); and as diorama figures, Max Mercury (first seen as "Quicksilver" in *National Comics* #5, as Max Mercury in *Flash* vol. 2 #76) and Jesse Quick (Jesse Chambers, *Justice Society of America* vol. 2 #1). Also: Wally West is seen as Kid Flash for the first time.

The Starro diorama is a re-creation of the cover to *Brave & Bold* vol. 1 #28, with Black Canary replacing Wonder Woman, as she has been established to have done in post-Crisis chronology. She wears her original costume as a diorama figure...

...and her current costume (as of this series, at least) when she appears for real, alongside Blue Beetle and Hawkman.

Asgard, home of the mighty Norse gods, and Bifrost, the Rainbow Bridge, were first seen in *Journey into Mystery* vol. 1 #85. Among the Asgardians seen are Sif (first seen in *Journey into Mystery* vol. 1 #102), Balder the Brave (*Journey into Mystery* vol. 1 #85), Heimdall (*Journey into Mystery* vol. 1 #85) and Volstagg the Voluminous (*Journey into Mystery* vol. 1 #119) seen here from behind.

82-83 In myth, the ninth labor of Hercules was to obtain the girdle of Hippolyta. In DC continuity, Hercules (more often known as Heracles) raped Wonder Woman's mother, Hippolyta, in the process, as seen in *Wonder Woman* vol. 2 #1. The Marvel Hercules apparently seduced the Marvel Hippolyta, and ultimately jilted her, leaving her bent on revenge (as alluded to in *Thor* vol. 1 #128), but the relationship was not what Wonder Woman assumes here.

Other exhibits seen in the Flash Museum include posters of Wonder Girl, Cyborg (Victor Stone), Starfire (Koriand'r) and Raven (the latter three all first seen in *DC Comics Presents* #26), and a hall of murals devoted to longtime Flash foe the Mirror Master (Samuel Scudder, *Flash* vol. 1 #105).

84-85 The face of Odin (first seen in *Journey into Mystery* #85) is seen carved into the wall in the second tier, and Volstagg is seen full-face.

More Flash Museum exhibits include Captain Boomerang's boomerangs and a graphic of Colonel Computron (Basil and Luna Nurlin, *Flash* vol. 1 #304). The pointing-hand graphic partially seen in the background is an homage to classic Flash artist Carmine Infantino's distinctive captions.

86 The Batcave was first seen in *Batman* #12, and the first Batmobile in *Batman* #5. The Robin costume on display is that of Jason Todd, the second Robin, who debuted in *Batman* #357 and was killed by the Joker in *Batman* #427. This resonates with Captain America (though he thinks Batman is cold and unfeeling) because Cap, too, lost a partner -- Bucky Barnes, who debuted in *Captain America Comics* #1 and whose death was first shown in *Avengers* vol. 1 #4.

The face on the computer screen is the digital avatar of Oracle (Barbara Gordon), first seen in *Detective Comics* #359 (as Batgirl) and first active as Oracle in *Suicide Squad* vol. 1 #23. Glimpsed around the edges of panels are trophies of memorabilia



past cases: a giant playing card featuring the Joker (first seen in *Batman* #32), a giant penny (*World's Finest Comics* #30) and a robot Tyrannosaurus rex (*Batman* #35).

88 The Thing (Ben Grimm) first appeared in *Fantastic Four* vol. 1 #1.

89 Mr. Fantastic (Reed Richards), the Invisible Woman (Susan Storm Richards) and the Human Torch (Johnny Storm) all first appeared in *Fantastic Four* vol. 1 #1.

The time-platform the Thing uses to leave was first seen in *Fantastic Four* vol. 1 #5.

91 Zatanna here wears her original stage-magician's costume plus the Z-earrings from her later Pérez costume.

92 Happy Harbor is the location of the JLA's first headquarters, the cave glimpsed in panel 1. It was first seen in *Brave & Bold* vol. 1 #28.

The "elemental tempest within" the Red Tornado is an alien storm-being known as the Tornado Champion (first appeared as the Tornado Tyrant in *Mystery in Space* #61, first appeared as the Tornado Champion in *Justice League of America* #17, first established as part of the Red Tornado in *Justice League of America* #193), which is why it is able to resist Thor's control.

93 The Black Panther (T'Challa) and the kingdom of Wakanda both debuted in *Fantastic Four* vol. 1 #52.

94 Smallville, the town Superman grew up in, was first named in *Superboy* vol. 1 #2.

95 Paradise Island, also known as Themyscira, was first seen in the currently active DC timeline in *Wonder Woman* vol. 2 #1, and first transformed into the floating island seen here in *Wonder Woman* vol. 2 #177.

Amazons seen here include Philipus (*Wonder Woman* vol. 2 #1), Artemis (*Wonder Woman* vol. 2 #90) and Penelope (*Wonder Woman* vol. 2 #21), as well as at least two Amazons from Bana-Mighdall (*Wonder Woman* vol. 2 #29).

96 Here we get our first actual look at the Blue Area of the Moon. Quasar only aids the Avengers in off-Earth settings because he's "infected" with the essence of Ego the Living Planet (as established in *Maximum Security* #3) and dares not return to Earth for fear of Ego's breaking free and subsuming the planet as its new host.

97 The Grandmaster's lair holds many cameos:

On the slot machine at the left, we see a *Guardian of the Universe* (first seen in *Green Lantern* vol. 2 #1), two images of the Living Tribunal (*Strange Tales* vol. 1 #157), and Thanos (*Iron Man* vol. 1 #55). At extreme left below the slot machine is the original Baxter Building, cropped out in the printed art. Sideways roulette wheel features Rip Hunter's time machine, first seen in *Showcase* vol. 1 #20. Horizontal roulette wheel features images of the Silver Surfer (Norin Radd, first seen in *Fantastic Four* vol. 1 #48) and Adam Strange (*Showcase* vol. 1 #17).

The multilevel game-board is an homage to *Star Trek*'s 3-D chess. Figures include: Level One: the original Dr. Fate (Kent Nelson, *More Fun Comics* #55), Dr. Strange (Stephen Strange, *Strange Tales* vol. 1 #110), the Golden Age Green Lantern (Alan Scott, *All-American Comics* #16). Level Two: the Thing, the Hulk, Broot of the Omega Men (*Green Lantern* vol. 2 #141), Solomon Grundy (*All-American Comics* #61). Level Three: Raven, Adam Warlock (*Fantastic Four* vol. 1 #67), Madame Xanadu (*Doorway into Nightmare* #1), Phantom Stranger (*Phantom Stranger* vol. 1 #1). Level Four: Starfire, Karnak and Medusa of the Inhumans (*Fantastic Four* vol. 1 #45 and #36, respectively), the original Hawkgirl (Shiera Sanders Hall, *Flash Comics* #1). Fifth Level: Death (Marvel version, *Captain Marvel* vol. 1 #26), Death of the Endless (*Sandman* vol. 2 #8), Deadman (Boston Brand, *Strange Adventures* #205), Grim Reaper (Eric Williams, *Avengers* vol. 1 #52).

The Rock 'Em Sock 'Em Robot set features Ziran the Tester of the Celestials (*Eternals* vol. 1 #18) and Hunab of the Millennium Giants (*Superman* vol. 2 #130).

The cards at the lower right include: Nick Fury (*Sgt. Fury and His Howling Commandos* #1), Uncle Sam (*National Comics* #1), Wolverine (James Howlett, *Incredible Hulk* vol. 1 #180), Star Boy (Thom Kallor, *Adventure Comics* #282), Spider-Man (Peter Parker, *Amazing Fantasy* #15) and the Joker (*Batman* #1), and would have included the Red Skull and Moonragon if they hadn't been cropped out of the printed art. The cards are colored as to which are Marvel and which are DC.

98 As per current continuity, the Atom can grow to full size and retain his costume.

100 The hellish planet Apokolips was first seen in *New Gods* vol. 1 #1. Its ruler, Darkseid, was first seen in *Superman's Pal, Jimmy Olsen* #134. Darkseid's airborne soldiers, the Parademons, were first seen in *New Gods* vol. 1 #1. His sadistic aide Desaad was first seen in *Forever People* vol. 1 #2.

The Infinity Gauntlet, holding all six Soul Gems, was first seen in *Infinity Gauntlet* #1.

101 The Omega Effect, Darkseid's most devastating weapon, was first seen in *Forever People* vol. 1 #6.

102 The Savage Land, a prehistoric jungle hidden within the icy reaches of Antarctica, debuted in *Uncanny X-Men* #10.

103 The images in the first two panels were flopped from the original art, in order to match the positions of Hawkeye and Green Arrow on the previous page.

104 Photon does not have the power to drain energy. She does, however, have the power to convert herself into other forms of energy. And when she transforms into Green Lantern energy, she can do what it can — which includes draining energy by sheer willpower.

108 Hal Jordan used a spoken oath (one first used by the Golden Age Green Lantern, Alan Scott, in *Green Lantern* vol. 1 #9) as a mantra while recharging his ring. Here, Kyle Rayner borrows that oath to focus his mind and withstand the overwhelming power of the Cosmic Cube as he recharges his ring from its energies.

112-114 George confesses to a blunder: The tatters of the Grandmaster's costume have inexplicably sprouted sleeves. The mistake was caught in time to correct the inked art in Issue 3.

BOOK THREE

119 The Promethean Giants, the gigantic, inert bodies of those who attempted to pierce the Source Wall and failed, were first seen in *New Gods* vol. 1 #5. Dr. Doom, in joining them, makes his second appearance of the crossover.

120 Batman (in his classic "New Look" costume), the Elongated Man, Wonder Woman and Hawkeye all appear in the second costumes they've worn so far in the crossover.



Hawkeye's leaving his Earth for the JLA's and striking up a romance with Black Canary is a nod to the pre-Crisis Black Canary leaving her Earth to join the JLA (in *Justice League of America* #74) and striking up a romance with Green Arrow (*Green Lantern* vol. 2 #78).

Green Arrow gripping about Hawikman may be a temporal glitch, but since the two had a combative relationship in the classic League, beginning in *Justice League of America* #104, it's not out of character.

122 The title, "Strange Adventures," refers to DC's

long-running *Strange Adventures* series, which featured Captain Comet, Animal Man, Deadman and others.

123 Brainiac's ship, seen here, debuted in *Action Comics* #544. Hydrobase was created in *Sub-Mariner* vol. 2 #61, and became Avengers headquarters in *Avengers* vol. 1 #262.

The Beast (Hank McCoy, who first appeared in *Uncanny X-Men* #1) makes his first appearance of the crossover here. Hank Pym shows up in his original identity of Ant-Man, and Iron Man, the Scarlet Witch, Thor, the Vision and Captain America all appear in their second costumes of the crossover (though in Cap's case it's merely a belt-buckle change). The Wasp, not to be outdone, is on her third.

124 In pre-Crisis DC continuity, "Earth-Two" referred to the parallel universe the Golden Age DC heroes existed in (even though they were there before the Silver Age heroes of Earth-One). Here, both teams attempt to apply the name to the other's world.

"Sue" is Sue Dibny, the Elongated Man's wife, who first appeared in *Flash* vol. 1 #119.

Edwin Jarvis, the Avengers' butler from the very beginning, debuted in *Tales of Suspense* vol. 1 #59.

125 In panel 3, the picture behind Cap's head is of various female Avengers and Leaguers, and was originally done for an auction benefiting ACTOR, an organization dedicated to aiding comics creators in need. The picture he is looking at is the original promotional art done to accompany the announcement of the crossover.

In panel 4, the framed picture is an homage to the cover of *Justice League of America* #21, which featured the first JLA/JSA crossover, drawn for another ACTOR auction. This version transfers the JLA members to where the JSA originally appeared, while the Avengers sit in the seats originally occupied by the JLA members. Black Canary is the only character occupying the same position she did in the original Mike Sekowsky/Murphy Anderson cover.

Since these pictures were not originally drawn for the crossover, George does not count the characters toward his official character-count.

The Invaders (debuting in *Giant-Size Invaders* #1) were a team of Marvel's premier WWII heroes, much as the JSA was DC's.

126 This scene is set in the classic JLA satellite headquarters, which first appeared in *Justice League of America* #78.

Making their first appearances: Sue Dibny, Rick Jones (who debuted in *Hulk* vol. 1 #1), Moonragon (Heather Douglas, *Iron Man* vol. 1 #54), Guy Gardner (*Green Lantern* vol. 2 #59), and Snapper Carr. Zatanna, Red Tornado, Black Panther, Quicksilver, Hercules, Wonder Man, Atom and Aquaman are all in their second costumes of the story. Hawkeye, Elongated Man, Iron Man and Black Canary are all in their third. The Wasp is in her fourth.

127 Traya Sutton, the Red Tornado's adopted daughter, first appeared in *Justice League of America* #152. Happyland, an amusement park, first appeared in *Forever People* vol. 1 #4. Moonragon has shown a willingness to tamper with minds she disapproves of as early as *Avengers* vol. 1 #176. Guy Gardner has shown a willingness to make sleazy advances to hot babes at least as early as *Justice League* #1.

128 This scene is set in the A-shaped Avengers Mansion that officially opened in *Avengers* vol. 1 #332.

First appearances: Dr. Druid (Anthony Ludgate Druid, first appeared *Amazing Adventures* vol. 1 #1 as "Dr. Droom," as Dr. Druid in *Weird Wonder Tales* #19), Black Knight (Dane Whitman, debuted as Whitman *Avengers* vol. 1 #47, as *Black Knight* #48), Ico (Tora Olafsdottir, debuted *Justice League International* vol. 1 #12 as Icemaiden, #19), Mockingbird (Bobbi Morse Barton, debuted as Morse *Astonishing Tales* #6, as Mockingbird *Marvel Team-Up* vol. 1 #95), Black Widow (Natasha Romanova, *Tales of Suspense* vol. 1 #52), Hellcat (Patsy Walker, debuted as Walker *Miss America Magazine* #2, as *Hellcat Avengers* vol. 1 #444), Rocket Red 7 (Vladimir Mikoyan, *Green Lantern Corps* #208), Fire (Beatriz daCosta, debuted as *Green Pury Super Friends* #25, as Fire *Justice League International* vol. 1 #19) and

the Falcon (Sam Wilson, *Captain America* vol. 1 #117). Hank Pym appears as Dr. Pym, Scientific Adventurer. Warburd appears as Ms. Marvel, in her second costume of the crossover. Green Arrow is in his second as well. The Vision, the Scarlet Witch, Wonder Man, Wonder Woman and Aquaman are in their third, Hawkeye in his fourth and the Wasp in her fifth. Also: Green Lantern, while not in an altered costume, has white temples in this version.

In the portrait on the wall, the original Avengers are seen, putting the Hulk in his second outfit of the crossover and Iron Man in his fourth. Were Ant-Man and the Wasp not obscured by a word balloon, it would be the Wasp's sixth, but we won't count it.

Other portraits include a family portrait of Howard and Maria Stark with young Tony, and honorary Avenger Moira Brandon (blocked by a word-balloon tail but seen clearly on the next page).

129 Panel 1: The picture by Superman is an exterior view of this version of the Mansion.

Panel 2: That's Moira Brandon's portrait in panel 2. And look, it's Vibel (Paco Ramone, *Justice League of America Annual* #2).

In panel 4, we see a flashback scene taking place outside the cave HQ in Happy Harbor. Hank Pym appears as Goliath. Batman, Green Arrow and Quicksilver are in their third costumes of the crossover. The Scarlet Witch is in her fourth, and Hawkeye and Iron Man in their fifth, catching up to the Wasp, at least temporarily. Darn that word balloon, anyway!

Amazo debuted in *Brave & Bold* #30, and appears here in his second costume. Ultron-4 has never been seen prior to this; Ultron-5 debuted in *Avengers* vol. 1 #55.

130 Top half of page, first appearances: Mantis (*Avengers* vol. 1 #112), Green Lantern (John Stewart, *Green Lantern* vol. 2 #87). Black Canary is in her fourth costume of the crossover. The Black Panther is in the same costume as on p. 8, with the mask on and the ceremonial cape removed.

The Grim Reaper's scythe has been built with a key-design, connecting him to the Key (*Justice League of America* #41), who is wearing the Serpent Crown of Lemuria (first appeared as the Lemurian Helmet of Power *Tales to Astonish* vol. 1 #101, as the Serpent Crown *Sub-Mariner* vol. 2 #9).

Bottom half, first appearances: Starfox (Eros of Titan, *Iron Man* vol. 1 #55), the second Ant-Man (Scott Lang, *Avengers* vol. 1 #181). Zatanna is in her third costume of the crossover, and Hawkeye and the Wasp tie for the lead with their sixth.

This panel is a reference to the never-completed original *JLA/Avengers* crossover's plot, and an homage to the cover of *Comics Interview* #6 (which focused on the original crossover), with Kang the Conqueror (first seen as Rama-Tut in *Fantastic Four* vol. 1 #19, as *Kang Avengers* vol. 1 #8), the Lord of Time (alias Epoch, *Justice League of America* #10) and the "Egg at the Dawn of Time" (from the original crossover plot) added.

131 Panel 1: In the center screen are the original Masters of Evil, taking the place of the original Crime Syndicate, who were placed in the same situation in *Justice League of America* #30. The Masters are: the Executioner (Skurge, *Journey into Mystery*





vol. 1 #103), the Radioactive Man (Dr. Chen Lu, *Journey into Mystery* vol. 1 #93), the Black Knight (Nathan Garrett, *Tales to Astonish* vol. 1 #52), the Melter (Bruno Horgan, *Tales of Suspense* vol. 1 #47), Baron Heinrich Zemo (*Avengers* vol. 1 #4) and the Enchantress (Amora, *Journey into Mystery* vol. 1 #103). The Masters were originally formed in *Avengers* vol. 1 #46.

On screens at left edge: Mr. Mxyzptlk (*Superman* vol. 1 #131), the Marvel Loki (*Journey into Mystery* #85), Kanjar Ro (*Justice League of America* #3), Ares (*Thor* vol. 1 #129), Grey Gargoyle (Paul Duval, *Journey into Mystery* vol. 1 #107), Umar the Unrelenting (*Strange Tales* vol. 1 #150). On screen at far left: Apocalypse (En Sabah Nur, *X-Factor* vol. 1 #5). On screens at right edge: Taskmaster (*Avengers* vol. 1 #195),

Killer Frost (Crystal Frost, *Firestorm* vol. 1 #3), Michael Korvac (*Giant-Size Defenders* #3), Dr. Forliff (Plastic Man vol. 2 #11), the Ultra-Humanite (*Action Comics* #13), Bizarro (*Action Comics* #254). Covered by foot balloon and thus blocked from appearing for the second time: The Red Skull. Verduant!

Batman in fourth costume of the crossover. Iron Man in sixth. Panel 5, first appearances: Gilgamesh (*Eternals* #13), Vixen (Mari McCabe, *Action Comics* #521), Sub-Mariner (Namor McKenzie, *Motion Picture Funnies Weekly* #1), Dr. Light (Kimyo Hoshi, *Crisis on Infinite Earths* #4) and Gypsy (Cindy Reynolds, *Justice League of America Annual* #2).

134 Mankuta Galleries is a reference to real-world comics art collector Jonathan Mankuta.

135 Villains on this page: Silver Swan (Valerie Beaudry, *Wonder Woman* vol. 2 #15), Killer Croc (Waylon Jones, *Detective Comics* #523), Shrapnel (Mark Scheffer, *Doom Patrol* vol. 2 #7), Mammoth (Baran Flinders, *New Teen Titans* #3), Bloodsport (Robert duBos, *Superman* vol. 2 #4), Sonar (Bito Wladon, *Green Lantern* vol. 2 #14), Silver Banshee (Siobhan McDougal, *Action Comics* #595), Poison Ivy (Pamela Isley, *Batman* #181).

137 Thor in his third costume of the crossover, Wonder Woman in fourth, Iron Man in the lead with his seventh.

Aquaman is confused because of buried memones telling him Hal should be dead (and the Spectre, to boot). Both Aquaman and Hal have a memory of the JLA's HQ being on the Moon, though neither knows why.

138 Hank Pym in his second Goliath costume of the crossover, Scarlet Witch in her fifth costume so far, the Wasp ties it up with her seventh.

The Flash is slowing down because there is no Speed Force in the Marvel Universe, but he doesn't know that, because this Flash is Barry Allen, who didn't know about the Speed Force.

139 The *Daily Bugle* (first seen *Amazing Spider-Man* vol. 1 #1) is a major newspaper in Marvel's New York, and Spider-Man works there as Peter Parker. Their offices (a variant version on this altered Earth) are seen in panel 2.

Superman's buried memories are telling him Barry should be dead.

Qurac is a nation in the Middle East in the DCU, first seen in *Tales of the Teen Titans* #51.

140 Panel 6: The "ghost" seen between Jonn and Superman is Rubén Procopio, a friend of George Pérez.

141 Along with Procopio, other ghosts include Robert and Kenny Merk, the young sons of Erik Merk, who provided many of the scans of the 1980 crossover that appear in this volume.

Yancy Street, home to the Yancy Street Gang and the neighborhood that the Thing grew up in, was first mentioned in *Fantastic Four* vol. 1 #6.

142 Beck Avenue is named for George's art dealer, Spencer Beck. The "Merk" sign is another reference to Erik Merk.

The LexCorp Tower, first seen in *Superman* vol. 2 #1, can be seen in panel 2.

143 Panel 6: That's the original Baxter Building, first seen in *Fantastic Four* vol. 1 #3, merging inelegantly with a Metropolis building.

Panel 7: The New York Smashers are a Marvel Universe football team, first mentioned in *Thor* vol. 1 #438 (and an alternate-universe version had appeared earlier, in *Kickers, Inc.* #1). The Metropolis Meteors are a DCU football team, first seen in *Superman's Girl Friend Lois Lane* #49.

Panel 8: The phrase "A Great Metropolitan Newspaper" dates back at least to the 1940 *Adventures of Superman* radio show.

144 The "Gaugler" sign is a reference to Fred Gaugler, owner of Galaxy Comics in Norwalk, CT, who passed away before publication. The mention was included at the request of Gaugler's son.

147 Panel 2: One of the Gotham City buildings merging with Mount Rushmore is the Von Gruenwald Tower (appeared in *Batman: Gotham City Secret Files* #1), named for the late Mark Gruenwald, one of the editors on the original, unfinished crossover.

Panel 3: That's the Dome of the Rock in Jerusalem merging with the Taj Mahal. Viatava is an eastern European DCU nation, first mentioned in *World's Finest Comics* #251, and named in #270. Bhrutan is a southeast Asian DCU nation first seen in *Superman* vol. 2 #97.

150 Green Lantern's power ring is limited only by his willpower.

153 First appearances: Justice (Vance Astrovik, *Giant-Size Defenders* #5), Firestar (Angelica Jones, *Uncanny X-Men* #193, unless you count *Spider-Man and His Amazing Friends* #1), USAgent (John Walker, first appeared *Captain America* vol. 1 #321 as Super-Patriot, #354 as USAgent) and Tigra (Greer Grant Nelson, *Claws of the Cat* #1). Hawkeye is in his seventh costume of the crossover. Firestorm is in his elemental form, making this the second incarnation of the character to appear.

154 This is the Phantom Stranger's first actual appearance in the crossover. He was invited to join the Justice League in *Justice League of America* #103, but vanished before accepting or declining. However, he took part in an official vote in *Wonder Woman* vol. 1 #222 and indicated he considered himself a member in *Justice League of America* #146. These days, he's considered an honorary member.

This is a typical entrance for him.

155 Panel 4: The Martian Manhunter is miscolored as Superman in the foreground.

158 Krona appears here in a new costume, his third of the crossover.

160-161 Going up and down the radiating columns, starting between Thor and the Martian Manhunter:

The Beyonder in energy form, and one of the constructs he used to transport Marvel's heroes and villains to Battleworld, from *Marvel Super-Heroes Secret Wars* #1.

Sersi versus Proctor, from *Avengers* vol. 1 #375 (Proctor debuted #344). First appearance in the crossover for Sersi (first appeared in *Eternals* vol. 1 #3).

Lex Luthor being sworn in as President, from *Superman: Lex 2000*. That's Vice President Peter Ross (first appeared *Superboy* vol. 1 #86) next to him.

Onslaught (Charles Xavier, debuted as Xavier *Uncanny X-Men* #1, as Onslaught *X-Men* #53), from Marvel's lengthy Onslaught crossover.

Jack Knight as Starman, first seen in *Zero Hour* #0.

The Supreme Intelligence (*Fantastic Four* vol. 1 #65) being executed, from *Avengers* vol. 1 #347.

Hawkmaw and Hawkgirl from the current *Hawkmaw* series. First crossover appearance for Hawkgirl (Kendra Saunders), first seen in *JSA Secret Files* #1.

Kang the Conqueror bombing Washington DC, from *Avengers* vol. 3 #49.





Exodius (Bennet duParis, *Avengers West Coast* #101) kidnaps Luna Maximoff, the daughter of Quicksilver and Crystal, from *Avengers* vol. 1 #369. Luna was first seen in *Fantastic Four* vol. 1 #240. That's Jean Grey of the X-Men, first seen *Uncanny X-Men* #1, in the background. First crossover appearance for Crystal, who debuted in *Fantastic Four* vol. 1 #45.

The public debut of the Thunderbolts, from *Thunderbolts* #1. They are: Citizen V (Baron Helmut Zemo a.k.a. the Phoenix, *Captain America* vol. 1 #168), MACH-1 (Abe Jenkins a.k.a. the Beetle, *Strange Tales* vol. 1 #123), Songbird (Melissa Gold a.k.a. Screaming Mimi, *Marvel Two-in-One* #54), Meteorite (Dr. Karl Sosen a.k.a. Moonstone, first seen as *Captain America* vol. 1 #192, as Moonstone *Incredible Hulk* vol. 1 #228), Techno (P. Norbert Ibersol a.k.a. the Fixer, first seen *Strange Tales* vol. 1 #141) and Atlas (Erik Josten a.k.a. Power Man, Smuggler and Goliath, first seen *Avengers* vol. 1 #21). All first seen in their Thunderbolts L.D.s in *Incredible Hulk* vol. 1 #449.

The debut of the New Teen Titans, first seen in *DC Comics Presents* #26. Seen here: Robin (Dick Grayson, first seen *Detective Comics* #38), Kid Flash, Starfire, Raven, Cyborg, Wonder Girl, Changeling (Garfield Logan a.k.a. Beast Boy, *Doom Patrol* vol. 1 #99).

Green Arrow versus Solomon Grundy, from *Green Arrow* vol. 3 #18. That's Arsenal (Roy Harper, a.k.a. Speedy, first appeared as *Speedy More Fun Comics* #73, as Arsenal *New Titans* #99) on the ground.

Batman confronting the death of Robin (Jason Todd), from *Batman* #428.

The Eradicator (first seen *Superman* vol. 2 #57, in this form as "Superman" *Adventures of Superman* #500) in action after the death of Superman, circa *Action Comics* #687.

The Masters of Evil brutalize Edwin Jarvis during their assault on Avengers Mansion, in *Avengers* vol. 1 #273. Seen here are Moonstone, the Absorbing Man (Carl "Crusher" Creel, *Journey into Mystery* vol. 1 #114), the villainous Goliath, Blackout (Marcus Daniels, *Nova* vol. 1 #19), Tiger Shark (Todd Arliss, *Sub-Mariner* vol. 2 #5), the Wrecker (Dirk Garthwaite, *Thor* vol. 1 #148), Thunderball (Dr. Elliot Franklin, *Defenders* vol. 1 #17) Mr. Hyde (Calvin Zabo, *Journey into Mystery* vol. 1 #99) and Baron Helmut Zemo.

The current JSA in action: Wildcat (Ted Grant, *Sensation Comics* #1), Black Canary, Stargirl (Courtney Whitmore, *Stars & S.T.R.L.P.E.* #0), Dr. Mid-Nite (Dr. Dieter Cross, *Dr. Mid-Nite* #1), Sand (Sanderson Hawkins, as *Sandy Adventure Comics* #69, as Sand JSA #1), the Golden Age Flash, Dr. Fate (Hector Hall, first appeared as Silver Scarab *All-Star Squadron* #25, as Dr. Fate JSA #3), Mr. Terrific (Michael Holt, *Spectre* vol. 3 #54), Hawkgirl, Atom-Smasher (Albert Rothstein, first seen *All-Star Squadron* #25 as Nuklon, *JSA Secret Files* #1 as Atom-Smasher), and Sentinel (Alan Scott, formerly the Golden Age Green Lantern, first seen as Sentinel [*Showcase* '95 #1]). Circa JSA #11. Ultron triumphant after killing everyone in the nation of Sorenia, from *Avengers* vol. 3 #19.

Iron Man in his deep-sea armor (eighth armor to be worn in this crossover), first seen in *Iron Man* vol. 1 #218.

An entropy-wal destroys a universe in *Crisis on Infinite Earths*. Thor and Beta Ray Bill (Thor vol. 1 #337) battle Surtur's demons, in *Thor* vol. 1 #351.

Nightwing and Oracle kiss, from *Birds of Prey* #8. First crossover appearance for Nightwing (Dick Grayson, formerly Robin),

under that name at least. First seen as Nightwing in *Tales of the Teen Titans* #43.

The Vision begins the process of taking control of the world's computers, in *Avengers* vol. 1 #243.

John Stewart as Green Lantern, in his second costume of the crossover.

The Justice Legion A, first seen in *DC One Million* #1. Seen here: the future versions of Starman, Superman, Batman, Wonder Woman, Hourman, Flash and Aquaman.

Captain America (but this time it's John Walker, the future USAgent) battles the Captain (Steve Rogers, the once and future but not-at-this-present-point Cap), from *Captain America* vol. 1 #350.

Atlantis rises from the depths, spurred on by Morgan le Fay, in *Atlantis Rising* #1.

Young Justice assembled. Visible here: Arrowette (Cissie King-Jones, *Impulse* #28) and Empress (Anita Pite, *Young Justice* #19)

Metamorpho in action. First crossover appearance for Metamorpho the Element Man (Rex Mason), first appeared in *Brave & Bold* vol. 1 #57.

Heroes Reborn, featuring the rebirth of the core Marvel heroes in new incarnation on a new world. Seen here, three Reborn Avengers from *Avengers* vol. 2: Captain America, Thor and the Scarlet Witch. Captain America and the Scarlet Witch are transformed versions of the true heroes, so this is his third costume and her sixth. This Thor is a doppelganger, however.

Three of the Ancients from the Obsidian Age: Sela, Gamemnae and the Anointed One, from *JLA* #70.

162 Panel 1: The destruction of the JLA satellite in *Justice League of America Annual* #3. The sinking of Hydrobase as Quasar and the staff evacuate in *Avengers* vol. 1 #311. Glümpses of the original Human Torch (Jim Hammond, *Marvel Comics* #1, his first crossover appearance), the gamma bomb explosion that created the Hulk, from *Incredible Hulk* vol. 1 #1, and DC's Ares, god of war, from *Wonder Woman* vol. 2 #1.

Panel 2: First crossover appearance of Thunderstrike (Eric Masterson, first appeared as Masterson *Thor* vol. 1 #391, as Thunderstrike *Quasar* #47). The debut of one of the more memorable incarnations of the Justice League, from *Justice League* #1. Pictured here: Guy Gardner, Dr. Fate (Kent Nelson), Dr. Light (Kimiyo Hoshi), Oberon, Mister Miracle, Batman, Captain Marvel, Martian Manhunter, Black Canary. First crossover appearance of Mister Miracle (Scott Free) and Oberon, both first seen in *Mister Miracle* vol. 1 #1. Thanos pledges his love to Death, as seen in *Thanos Quest* #2. Captain America's shield is lost in the depths of the Atlantic, in *Captain America* vol. 3 #2.

Panel 3: Captain America in battle armor to boost his fading strength, from *Captain America* vol. 1 #443. Fourth costume of the crossover. The Avengers versus the Squadron Supreme, from *Avengers* vol. 1 #141 (George's debut as Avengers penciller). Squadron members pictured: Dr. Spectrum (Joseph Ledger), Lady Lark (Linda Lewis), Golden Archer (Wyatt MacDonald), Hyperion (Mark Milton), Whizzer (Stanley Stewart). All first seen *Avengers* vol. 1 #85 (Golden Archer as "Hawkeye," seen as Golden Archer *Avengers* vol. 1 #141).

One of the Sentinels (first seen *Uncanny X-Men* #14) roams the skies during the Ornsalught crossover. Hal Jordan quits as Green Lantern, from *Green Lantern* vol. 2 #181.

Panel 4: The Vision's debut, from *Avengers* vol. 1 #57. Wonder Woman in battle armor, from *Wonder Woman* vol. 2 #2. Her fifth costume so far in the crossover. The Heroes Reborn Iron Man, from *Iron Man* vol. 2. Ninth costume of the crossover. JLA foes from the "World War III" story in *JLA* #34-41: The General (Wade Eiling, first seen as Eiling, *Captain Atom* vol. 2 #1;





as the General, *JLA* #25), Prometheus (*New Year's Evil: Prometheus* #1) and Zazzala the Queen Bee (*Justice League of America* vol. 1 #23).

Panel 5: A White Martian torments J'onn J'onzz, from *JLA* #56. Attuma invades the surface world, from the "Atlantis Attacks" annuals. The Thing bemoans his fate (from the

classic cover of *Fantastic Four* vol. 1 #51).

Panel 6: An emotionally distraught Yellowjacket strikes his wife, from *Avengers* vol. 1 #213. Yellowjacket is court-martialed by the Avengers, in *Avengers* vol. 1 #217. The Flash (Wally West) and his wife, Linda Park (*Flash* vol. 2 #28). The Hulk, after his multiple personalities were experimentally integrated, in *Incredible Hulk* vol. 1 #377. Third costume this crossover.

163 Panel 1: Aquaman loses his hand to flesh-eating piranha at the, er, hand of Charybdis, in *Aquaman* vol. 3 #2. Note: We're looking at the back of the screen, so the image is reversed. A glimpse of the base of a statue to the achievements and memory of the Avengers, from *Avengers Forever* #6, first seen as a symbolic splash page in *Avengers* vol. 3 #1.

Panel 2: The Vision is partially rebuilt after being disassembled by a coalition of international espionage agencies, in retaliation for his taking over the world's computer networks. Seen this way in *West Coast Avengers* vol. 2 #44. The 4th version of the character to appear in the crossover. A Manhunter robot, from the *Millennium* crossover. First seen in *Justice League of America* vol. 1 #140.

Panel 3: The birth of Thomas and William, the twin sons of the Vision and the Scarlet Witch, seen in *Vision and the Scarlet Witch* vol. 2 #12. Thomas and William are revealed to be fragments of the soul of the villainous Master Pandemonium (and in turn, revealed to be truly pieces of the soul of the demonic Mephisto) in *Avengers West Coast* #52.

Panel 4: The Flash (Barry Allen) sacrifices himself to save reality from the Anti-Monitor in *Crisis on Infinite Earths* #8. The Flash (Wally West) in action, first seen in that role in *Crisis on Infinite Earths* #12.

Panel 5: Batman cradles the body of Robin (Jason Todd) after his death at the hands of the Joker in *Batman* #428. Bane (first seen *Batman: Vengeance of Bane* #1) breaks Batman's spine in *Batman* #497. Jean Paul Valley, a.k.a. Azrael (first seen *Batman: Sword of Azrael* #1), becomes Batman's psychotic replacement in *Batman* #498; first seen in this armor in *Batman* #500.

Panel 6: The Twilight Sword, forged by Surtur in *Thor* vol. 1 #337-345, resting in the Sea of Eternal Night, as seen in *Thor* #425. The death of Hippolyta, Wonder Woman's mother (first seen *Wonder Woman* vol. 2 #1), from *Wonder Woman* vol. 2 #172.

Note: Pages 162 and 163 are the only times Pérez uses a standard six-panel grid panel layout in this crossover.

164 Panel 1: Hank Henshaw, the "Cyborg Superman" (first appeared in *Adventures of Superman* #466, debuted as one of the replacement Supermen in *Adventures of Superman* #500). Steel (John Henry Irons; this is his second costume of the crossover). Lois Lane (first seen *Action Comics* #1) cradles Superman's body after his "death," as Jimmy Olsen (first seen *Action Comics* #6, named Superman vol. 1 #13) looks on, in *Superman* vol. 2 #75. Doomsday, the creature that "killed" Superman (first glimpsed in *Superman: Man of Steel* #17, first seen in *Superman: Man of Steel* #18 and first seen fully in *Superman: Man of Steel* #19). Superboy, another

of the replacement Supermen (first appeared in *Adventures of Superman* #500). Clark Kent and Lois Lane's wedding occurred in *Superman: The Wedding Album*. Superman's cape fluttering like a flag was seen on the cover of *Superman* vol. 2 #75.

Panel 2: Iron Man's "stealth armor" (first seen in *Iron Man* vol. 1 #152) is his tenth costume of the crossover. War Machine (James "Rhodey" Rhodes, first seen *Iron Man* vol. 1 #120, armor first seen #261, first worn by Rhodey in #284; this is his first crossover appearance). A crippled Tony Stark, in a hi-tech hoverchair (first seen in *Iron Man* vol. 1 #245), after being shot by ex-girlfriend Kathy Dare, in *Iron Man* vol. 1 #242. The death of Iron Man during the "Crossing" event, from *Avengers* vol. 1 #395. Tony Stark's first bout with alcoholism, from *Iron Man* vol. 1 #128. The teenaged Tony Stark of an alternate timeline, who took the original's place as Iron Man (first seen in *Avengers: Timeslide*). Two more Iron Man armors (his eleventh and twelfth of the crossover, so get cracking, Wasp), the NTU-150 telepresence unit from *Iron Man* vol. 1 #290 and the first red-and-gold armor, from *Tales of Suspense* vol. 1 #48.

Panel 3: A crazed Green Lantern (Hal Jordan) wearing the rings of fellow Green Lanterns he has killed, from *Green Lantern* vol. 3 #48. Green Lantern Katma Tui of Korugar, first seen in *Green Lantern* vol. 2 #30. Hal Jordan as Parallax, destroying the Central Power Battery of the Guardians of the Universe, from *Green Lantern* vol. 3 #50. Hal Jordan as the Spectra. Kyle Rayner as Hal's replacement in the Green Lantern role, here seen in his second costume (his second of the crossover, as well), which debuted in *Green Lantern* vol. 3 #51.

165 Ironically, in the *Zero Hour* miniseries Hal Jordan (as Parallax), did try to "play God" with reality, restoring it to a form he preferred. He was opposed by the JLA and others.

BOOK FOUR

171 The fall of Taa and the origin of Galactus, as seen here, are drawn from the original telling in *Thor* vol. 1 #169 and its expansion and revision in *Super-Villain Classics* #1.

174 Panel 2: This is Megan McLaren, New York-area TV reporter, first seen in *Thunderbolts* #1.

Panel 5: Members of the New Warriors: Nova (Richard Rider, first seen in *Nova* vol. 1 #1), Speedball (Robbie Baldwin, Speedball #1) and Night Thrasher (Dwayne Taylor, *Thor* vol. 1 #411).

Panel 6: Daredevil (Matt Murdock, *Daredevil* vol. 1 #1).

Panel 7: Members of the Defenders: Nighthawk (Kyle Richmond, *Avengers* vol. 1 #69), Red Guardian (Dr. Tania Belinsky, *Defenders* vol. 1 #35), Gargoyles (Isaac Christians, *Defenders* vol. 1 #94), and Valkyrie (Barbara Denton Norris, first seen as Barbara in *Incredible Hulk* vol. 1 #126, as Valkyrie in *Defenders* vol. 1 #4).

Panel 8: Captain Britain (Brian Braddock, *Captain Britain Weekly* #1).

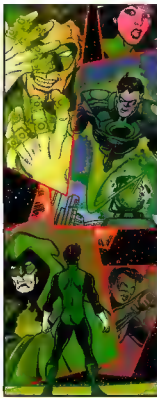
Panel 9: Sabra (Ruth Bat-Seraph, *Incredible Hulk* vol. 1 #250).

Panel 10: Trish Tibby, reporter (X-Force vol. 1 #7), Henry Peter Gynich, Council on Superhuman Activities official (*Avengers* vol. 1 #165).

175 The Teen Titans, Outsiders and Infinity Inc. all are (or were) super-hero teams of the DC Universe. Members of the Titans appearing on this page: Cyborg, Wonder Girl, Raven, Jericho (Joseph Wilson, *Tales of the Teen Titans* #44), Risk (Cody Driscoll, *Teen Titans* vol. 2 #1), Starfire, Terra (Tara Markov, *New Teen Titans* vol. 1 #26), Argent (Toni Monetti, *Teen Titans* vol. 2 #1), Changeling and Prysm (*Teen Titans* vol. 2 #1).

Members of the Outsiders: Black Lightning (Jefferson Pierce, *Black Lightning* #1) and Halo (Gaby Doe, *Brave & Bold* vol. 1 #200).

Members of Infinity Inc.: Fury (Lyta Trevor, *Wonder Woman* vol. 1 #300), Nuklon (later to



be Atom-Smasher), the original Star-Spangled Kid (Sylvester Pemberton, *Star-Spangled Comics* #1), Jade (Jennette-Lynn Hayden, *All-Star Squadron* #25) and Northwind (Norda Cantrell, *All-Star Squadron* #25).

Black Lightning and Nuklon are League members as well, making their first crossover appearance here.

In addition:

Panel 3: Bethany Snow, TV reporter (*New Teen Titans* vol. 1 #22), interviews fireman Fred Farrell (*Showcase* vol. 1 #1).

Panel 4: Lana Lang (*Superboy* vol. 1 #10).

Panel 5: Dale Gunn, honorary Leaguer (*Justice League of America Annual* #2) makes his first crossover appearance.

Panel 8: Reporter Tawny Young (*Green Lantern* vol. 2 #176) interviews Maxwell Lord (*Justice League* #1), Catherine Cobert (*Justice League International* vol. 1 #8) and Jason Blood (*Demon* vol. 1 #1), all League members making their first crossover appearance.

Panel 9: The JLA Watchtower in its initial form, the second incarnation it appears in in the crossover.

177 Krona's habit of mentally enthralling others to fight for him goes back to his first appearance in *Green Lantern* vol. 2 #40, when he used the Golden Age Green Lantern as his footsoldier.

The Elders of the Universe, a group of immortals that includes the Grandmaster, are theoretically unable to die, as per *Silver Surfer* vol. 3 #4. Accordingly, it would take an extreme level of power -- and quite possibly the invocation of an avatar of death not present in the Marvel Universe -- to kill him.

Thor's hammer is capable of creating dimensional warps allowing travel from one world to another. First seen in *Journey into Mystery* vol. 1 #85, first depicted clearly in *Avengers* vol. 1 #7.

178-179 The Cosmic Treadmill being carried by Superman is a redesign of previous treadmills used by the Flash to cross dimensional gaps. The first treadmill debuted in *Flash* vol. 1 #125.

Batman doesn't like guns because his parents were murdered by a mugger (first seen in *Detective Comics* #33). Iron Man likes them, at least intellectually, since he's a former munitions designer (as of his first appearance in *Tales of Suspense* vol. 1 #39).

180 First crossover appearance of Hal Jordan's power battery (first seen in *Showcase* vol. 1 #22).

181 Iris Allen (first seen *Showcase* vol. 1 #4) is the Flash's wife. Carol Ferris (*Showcase* vol. 1 #22) is Hal Jordan's longtime girlfriend. Ollie and Ralph are Green Arrow and the Elongated Man.

Barry is from the Midwestern Central City, Hal from Coast City in California (first seen *Showcase* vol. 1 #22).

Captain America's shield is the most indestructible metal known to the Marvel Universe, made of a never-duplicated experimental alloy of vibranium and steel (first seen *Captain America Comics* #2, origin revealed *Captain America* vol. 1 #303).

182 Thor's hammer Mjolnir has been used to power technology at least as far back as *Avengers* vol. 1 #96.

183 "Galactus" citadel inspired by the works of Jack Kirby.

184 Villains this page are agents of Kobra (first seen in *Kobra* #1), A.I.M. (first seen in *Strange Tales* #146), Hydra (*Strange Tales* #135) and H.I.V.E. (*Superman Family* #205).

The Hydra agents and Kobra agents are using oaths that would normally refer to their masters, but are inserting Krona's name instead.

185 Villains this page: Apokoliptian Parademons, agents of The 1000 (first appeared as The 100 in *Superman's Girl Friend Lois Lane* #105, as The 1000 in *Booster Gold* #1), Lava Men (*Journey into Mystery* vol. 1 #97/*Avengers* vol. 1 #5). The Parademons are using oaths that would normally refer to their master Darkseid, but are inserting Krona's name instead.

186-187 "Avengers Assemble!" is the Avengers' longtime bat-



tery; the JLA join them in it as a mark of respect.

188 Joining the fray: The Mole Man's moloids (*Fantastic Four* vol. 1 #22), the Leader's humanoids (*Tales to Astonish* vol. 1 #63) and another variety of Parademons.

190 Courtesy of the choral waves, this is the first crossover appearance of James Rhodes as Iron Man (previously seen as War Machine), who first took on that role in *Iron Man* vol. 1 #169.

And that's the "new" Royal Flush Gang: Ace (an android), King (Joe Caray), Queen (Mona Taylor), Jack (real name unknown) and Ten (Wanda Wayland), first seen in *Justice League of America* vol. 1 #203.

191 On Krona's screens: Kanjar Ro, the Mad Thinker's Awesome Android (*Fantastic Four* vol. 1 #15), Zazzala the Queen Bee, Dragon Man (*Fantastic Four* vol. 1 #35) and the Wrecking Crew: Wrecker, Thunderball, Piledriver (Brian Philip Calusky) and Bulldozer (Henry Camp), latter two also first seen *Defenders* vol. 1 #17.

192 New villains this page: The Weapons Master (*Justice League Spectacular* #1), the General, Batroc the Leaper (*Tales of Suspense* vol. 1 #75).

193 Panel 1: First crossover appearances of Blue Jay (Jay Abrams, *Justice League of America* #87) and the female Yellowjacket (Rita deMara, *Avengers* vol. 1 #264). The Black Knight appears in his second costume of the crossover.

Panel 2: Hercules in his third costume of the crossover. Hey, look, the Jack of Hearts just zapped the Jack of Spades! And the Flash, longtime foe of Captain Boomerang, is taking out Marvel's Boomerang (Fred Myers, *Tales to Astonish* vol. 1 #81).



Panel 3: As Herc notes, that's Screaming Mimii, later to be Songbird of the Thunderbolts.

Panel 5: New villains this panel: Felix Faust (*Justice League of America* vol. 1 #10), Gorgon of the Extremists (*Justice League Europe* #15), Nebula (*Avengers* vol. 1 #257) and the villainous Goliath, later to be Atlas of the Thunderbolts (first appeared as Power Man in *Avengers* vol. 1 #21, as Goliath in *Iron Man Annual* #7).

And that's Flatman of the Great Lakes *Avengers* (Dr. Ventura, *West Coast Avengers* vol. 2 #46), making his ignominious crossover debut in the clutches of Baron Zemo.

194 Panel 2: Captain America now appears as "The Captain," an alternate identity he used starting in *Captain America* vol. 1 #335). The Vision is in his fifth costume/appearance of the crossover.

New villains this page: The Shocker (*Amazing Spider-Man* vol. 1 #46), Tracer and Lord Havoc of the Extremists (both first seen in *Justice League Europe* #15) and the Abomination (*Tales to Astonish* vol. 1 #90).

In panel 6, Superman appears as he did after his "return to life" (in *Action Comics* #689) and to his classic outfit (in *Superman* vol. 2 #82).

195 New to the fray this page: Whirlwind (David Cannon, first appeared as the Human Top in *Tales to Astonish* #50, as Whirlwind in *Avengers* vol. 1 #46), the Absorbing Man, the



Trickster (James Jesse, *Flash* vol. 1 #113) and Dreamslayer of the Extremists (*Justice League Europe* #15).

196 New villains this page: The Crimson Dynamo (Dmitri Bukharin, *Iron Man* vol. 1 #109), and Dr. Diehard of the Extremists (*Justice League Europe* #15).

Note: In panel 7, the Atom appears in his third costume of the crossover.

197 Panel 1: That's the second Ant-Man (Scott Lang), in his second costume of the crossover.

Panel 3: Bloodwynd (*Justice League America* #76) makes his crossover debut, behind Superman and Warbird.

Panel 4: Big Bertha of the Great Lakes Avengers (Ashley Crawford, *West Coast Avengers* vol. 2 #46) makes her crossover debut, the She-Hulk sports her second costume of the crossover, and the Red Tornado, feeling worse for wear in his original look, sports his third. And the Blood Brothers (*Iron Man* vol. 1 #55) take it on the chin.

Panel 5: Rage (Elvin Halliday, *Avengers* vol. 1 #236) makes his crossover debut, taking out Blockbuster (Mark Desmond, *Detective Comics* #345). And the Black Spider (Eric Needham, *Detective Comics* #463) apparently got tagged, too -- those are his feet disappearing at the top of the panel.

198-199 Oh, good freakin' bluebeauties...

Panel 1: Avengers or Leaguers making their crossover debut: Retro (*New Years Evil: Prometheus* #1 - and in case you don't see him, those are his legs at the upper left), Mr. Immortal (Hollis) and Doorman (DeMarr) of the Great Lakes Avengers (both *West Coast Avengers* vol. 2 #46), D-Man (Dennis Dunphy, *Thing* vol. 1 #28), Big Barda (*Mister Miracle* vol. 1 #4), Multi-Man of Justice League Antarctica (Duncan Preamble, *Challengers of the Unknown* vol. 1 #14), Faith (*JLA* #69), Machine Man (Aaron Stack, 2001: *A Space Odyssey* #8 or *Machine Man* vol. 1 #1, depending on which you count) and the second Swordsman (Philip Jarvert, *Avengers* vol. 1 #343). Villains joining the fray: Deathstroke the Terminator (Slade Wilson, *New Teen Titans* vol. 1 #2), The Hyena (Summer Day, *Firestorm* vol. 1 #4), Klaw (Ulysses Klaw, *Fantastic Four* vol. 1 #53), the Man-Ape (McBaku, *Avengers* vol. 1 #62), Neutron (Nat Tryon, *Action Comics* #525), Blastaar (*Fantastic Four* vol. 1 #62), X-Ray of the U-Foes (Jimmy Darnell, *Incredible Hulk* vol. 1 #254), Count Nefaria (Luchino Nefaria, *Avengers* vol. 1 #13), the villainous Dr. Light (Arthur Light, *Justice League of America* vol. 1 #12), Orka the Human Killer Whale (*Sub-Mariner* vol. 2 #23), The Mist (*Adventure Comics* #67), The Rhino (*Amazing Spider-Man* vol. 1 #41), The Enforcer (Mica, first appeared *Fury of Firestorm* #14, became Enforcer *Fury of Firestorm* #18), The Faceless Hunter (Chun Yull, *Strange Adventures* vol. 1 #124).

Panel 2: Avengers or Leaguers making their crossover debut: the second Hawkman and Hawkwoman (Fel Andar and Sharon Hall, first appeared *Millennium* #1, revealed to have been Andar and Hall *Hawkworld* vol. 2 #22), the third Hawkman (Katar Hol, *Hawkworld* vol. 1 #1), Zauriel (*JLA* #6), the Black Condor (Ryan Kendall, *Black Condor* #1), the Whizzer (Bob Frank, *USA Comics* #1), Stingray (Dr. Walt Newell, first appeared *Tales to Astonish* vol. 1 #95, became Stingray *Sub-Mariner* vol. 2 #19), Power Girl (Karen Starr, *All-Star Comics* #58) and Darkhawk (Chris Powell, *Darkhawk* #1). Wonder Man appears in his fourth costume of the crossover. Villains: The Galactic Golem (*Superman* vol. 1 #248), the Hobgoblin (Roderick Kingsley, first appeared Peter Parker the Spectacular *Spider-Man* #43, as Hobgoblin *Amazing Spider-Man* vol. 1 #238), the Wizard (Bentley Wittman, *Strange Tales* vol. 1 #102), Rampage (Dr. Karen Faulkner, *Superman* vol. 2 #7), Ibac (Stanley "Stinky" Printhwistle, *Captain Marvel Adventures* #8), I.Q. (Ira Quimby, *Mystery in Space* #87) and

ach, finally!, der Red Skull (Johann Schmidt, *Captain America Comics* #1).

Panel 3: Avengers or Leaguers making their crossover debut: Firebird (Bonita Juarez, *Incredible Hulk* vol. 1 #265), an other-dimensional Flash (Walter West, *Flash* vol. 2 #150), and Icemaiden (Sigrid Nansen, *Super Friends* #9). Tora Olafsdottir (Ice) appears here as the second Icemaiden, in her second costume of the crossover. Villains: The Invisible Destroyer (Dr. Martin Phillips, *Showcase* vol. 1 #23), Eclipse (Dr. Bruce Gordon, *House of Secrets* vol. 1 #61), the Shadow-Thief (Carl Sands, *Brave & Bold* vol. 1 #36), Captain Cold (Len Snart, *Showcase* vol. 1 #8), the Icicle (Dr. Joar Mahkent, *All-American Comics* #90), Blizzard (Donald Gill, *Iron Man* vol. 1 #223), the Marvel Firebrand (Gary Gilbert, *Iron Man* vol. 1 #27), Plasmus (Otto von Furth, *New Teen Titans* vol. 1 #14) and Ymir the Frost Giant (*Journey into Mystery* vol. 1 #97).

200 Panel 1: Avengers or Leaguers making their crossover debut: Moon Knight (Marc Spector, *Werewolf By Night* #32), Clock King of Justice League Antarctica (William Tockman, *World's Finest Comics* #111) and the posthumously added Marvel version of Captain Marvel (Mar-Vell, *Marvel Super-Heroes* vol. 1 #12), Dr. Light is in her second costume of the crossover. Villains: Dr. Spectro (Thomas Emery, *Captain Atom* vol. 2 #5), Ronan the Accuser (*Fantastic Four* vol. 1 #65), Sinestro (*Green Lantern* vol. 2 #7) and Black Adam (Teth-Adam, *The Marvel Family* #1).

Panel 2: Avengers or Leaguers making their (unconscious) crossover debut: Deathcry (*Avengers* vol. 1 #363) and General Glory (Joe Jones, *Justice League America* #46). The Wasp is in her 8th costume of the crossover. Villains: Cancer, Taurus, Leo and Aries, all of the second Zodiac (*Defenders* vol. 1 #49), the Molecule Man (Owen Reece, *Fantastic Four* vol. 1 #20), Antaeus of the New Olympians (*Batman and the Outsiders* #14), Killer Moth (Drury Walker, *Batman* #63), Black Mass (Geoffrey Thibodeaux, *Justice League of America* vol. 1 #234) and Crowbar (Malcolm Tandy, *Justice League of America* vol. 1 #233).

Panel 3: villain: the evil Hyperion of the Squadron Sinister (*Avengers* vol. 1 #69).

Panel 4: Leaguer debut: The Yazz (*Justice League America* #95). Plus, that's Jonn Jonzz as Bloodwynd (first appeared in this form *Justice League America* #61). Oh, and villain-wise, that's the Still-Man (Wilbur Day, *Daredevil* vol. 1 #8).

Panel 5: Owth! Exit Rocket Red #7, the bum!

201 Left side, panel 1: That's the Wasp's 9th costume of the crossover.

Panel 3: On those weenie screens: Making their first crossover appearances: Aleta (*Defenders* vol. 1 #29), Glenn Gammoner (*Justice League Task Force* #28), Power Girl's cat (*Justice League America* #37), G'nort (G'nort Esplanade Gneemacher, *Justice League International* vol. 1 #10) and Cluemaster of Justice League Antarctica, making his crossover debut (Arthur Brown, *Detective Comics* #351). Plus Gilgamesh in his second costume of the crossover, and in archival footage (since he got blown away earlier this issue and hasn't reappeared), Clint Barton in costume as the second Goliath (first seen in that role in *Avengers* vol. 1 #63).

Right side, panel 2: The second Whiplash (*Marvel Comics Presents* #49), Tumbler (John Robert Keane, *Tales of Suspense* vol. 1 #83), Shockwave (Lancaster Sneed, *Master of Kung Fu* #42), Razor-Fist (*Master of Kung Fu* #30), Crossbones (Brock Rumlow, *Captain America* vol. 1 #360), Conquest (Bridget



Malone, *Thor* vol. 2 #17), Libra (*Justice League of America* vol. 1 #111), Zaran (Maxmillian Zaran, *Master of Kung Fu* #77), Machete (Ferdinand Lopez, *Captain America* vol. 1 #302). Note: Ops -- that was supposed to be the Marvel Libra, martial artist and Zodiac member, not the power-stealing DC Libra. Let's just assume he's trying to steal Razor-Flt's manual dexterity when he gets clobbered.

Panel 4: Crossover debut of the Huntress (Helena Bertinelli, *Huntress* #1). The Black Widow wears her second costume of the crossover.

202 Panel 1: Avengers/League debuts: The Ray (Ray Terrill, *The Ray* vol. 1 #1), Mystek (last name Barclay, *The Ray* vol. 2 #12) Lightray (Solis, *New Gods* vol. 1 #1) and Dinah Soar of the Great Lakes Avengers (*West Coast Avengers* vol. 2 #46). Seris is in her second costume of the crossover. Villain: Ultivac (*Showcase* #7).

Panel 2: League debut: Amazing Man (Will Everett, *Justice League America* #66).

Panel 3: Avengers debut: Magdalene (Marissa Darrow, *Avengers* vol.1 #43). Villains: The Outsider (Alfred Pennyworth, first seen as Alfred *Batman* #16, as the Outsider *Detective Comics* #334) and Quakemaster (Robert Coleman, *DC Special* #28).

Panel 4: Avengers/League debuts (in silhouette): The Mighty Bruce of Justice League Antarctica (*Justice League International* vol. 1 #23), the Two-Gun Kid (Matt Hawk, *Two-Gun Kid* #60) and the Crimson Fox (Vivian D'Aramis, *Justice League Europe* #6).

Panel 5: Villains: Brimstone (*Legends* #1) and Dr. Polaris (Dr. Neal Emerson, *Green Lantern* vol. 2 #21).

Panel 6: Avengers debut: The Sandman (William Baker, *Amazing Spider-Man* vol. 1 #4). Villain: The Scorpion (Mac Gargan, *Amazing Spider-Man* vol. 1 #119).

Panel 7: League debut: Major Disaster (Frank Booker, *Green Lantern* vol. 2 #43). Villain: The Constrictor (Paul Schlichting, *Incredible Hulk* vol. 1 #212).

Panel 8: First crossover appearance of the second Thor to be an Avenger (Eric Masterson, later Thunderstrike, became Thor II in *Thor* vol. 1 #432). Superman is in his second costume of the crossover, which he wore when he had altered "electric" powers, starting in *Superman* vol. 2 #123. Villains: The Asgardian Destroyer (*Journey into Mystery* vol. 1 #118) and Kalibak (*New Gods* vol. 1 #1).

Panel 9: All the things Cap mentions are weapons Prometheus has used (and bragged about) in the past, and presumably tried here. Captain America's photon shield (first seen *Captain America* vol. 3 #9) makes its first crossover appearance.

203 Panel 1: Avengers/League debuts: Rocket Red 4 (Dmitri Pushkin, *Green Lantern Corps* #208), Jocasta (*Avengers* vol. 1 #162) and Masque (*Avengers* vol. 1 #393). The Wasp is in her tenth costume of the crossover. Villains: Heat Wave (Mick Rory, *Flash* vol. 1 #140) and Chronos (David Clinton, *Atom* #3).

Panel 4: League debut: Big Sir of the Justice League Antarctica (Dufus P. Ratchet, *Flash* vol. 1 #338). Quicksilver in fourth costume of crossover, Wasp in eleventh. Villains: The Madmen (*Blue Beetle* vol. 5 #3), Titania (Skeeter MacPherran, *Marvel Super-Heroes Secret Wars* #3), Red Ronin (*Godzilla* #7), Crucible (*Captain America Annual* #4) and Poundcakes (Marian Pouncy, *Marvel Two-in-One* #54).

Panel 7: Avengers/League debuts: the first Swordsman (Jacques Duquesne, *Avengers* vol. 1 #19) and the Tasmanian Devil (Hugh Dawkins, *Super Friends* #9). The Wasp's insectoid form is her twelfth to appear in the crossover, so shine that on your metal butt, *Iron Man*. Villains: The Cavalier (Mortimer Drake, *Detective Comics* #81), Gorilla-Man (Dr. Arthur Nagan, *Mystery Tales* #21), Jack O'Lantern (Jason Macendale, *Machine Man* vol. 1 #19) and the Ringer (Tony Davis, *Defenders* vol. 1 #51).

Panel 10: League debuts: The Flust Steel to join (Hank Heywood



III, *Justice League of America Annual* #2) and Blue Devil (Dan Cassidy, *Fury of Firestorm* #24). And that's Princess Diana, usually Wonder Woman but here merely as "Diana," first seen in *Wonder Woman* vol. 2 #93, from a time the Wonder Woman name had been won by someone else. The Wasp is in her thirteenth look of the crossover.

204 Panel 1: Scarlet Witch seen in her seventh costume of the crossover.

Panel 5: Iron Man is in his thirteenth armor of the crossover, tying the score once more, but he's clearly tiring and we're not sure he has another in him...

Panel 6: Villains: The Controller (Basil Sandhu, *Iron Man* vol. 1 #12), Gargantua (Edward Cobert, *Defenders* vol. 1 #126), Star Sapphire (Carol Ferris, first became Star Sapphire *Green Lantern* vol. 2 #16), Chiller (*Booster Gold* #8), the Parasite (Raymond Maxwell Jensen, *Action Comics* #340), the Juggernaut (Cain Marko, *Uncanny X-Men* #12) and the Shaggy Man (*Justice League of America* #45).

205 Panel 2: Avengers/League debuts: The Creeper (Jack Rydier, *Showcase* vol. 1 #73), Nikki (*Marvel Presents* #4), Vance Astro (a divergent-timeline version of Vance Astro, *Star Wars* #99), Moon Maiden (Laura Klein, *JLA 80-Page Giant* #3) and Captain Comet (Adam Blake, *Strange Adventures* #9). Hank Pym in second Giant-Man costume of crossover (and if you add up all his identities, the score is eight). Villains: Mole Man (Harvey Rupert Elder, *Fantastic Four* vol. 1 #1), Javelin (*Green Lantern* vol. 2 #173), the Master (Alpha Flight vol. 1 #2) and the Floronic Man (Dr. Jason Woodrue, *The Atom* #1).

Panel 3: Avengers/League debuts: Maxima (*Action Comics* #645) and Marrina (Marrina Smallwood, *Alpha Flight* vol. 1 #1). Villains: Attuma and his undersea horde (*Fantastic Four* vol. 1 #33), Tyrak the Treacherous (*Avengers* vol. 1 #154) and Black Manta (*Aquaman* vol. 1 #35).

206 Panel 3: Avengers/League debuts (at edges of page): Zan and Jayna (*Super Friends* #7) and the Living Lightning (Miguel Santos, *Avengers West Coast* #63). Aquaman (at center) in fourth costume of crossover. Villain: Cheetah (Barbara Ann Minerva, first appeared as Minerva, *Wonder Woman* vol. 2 #7, as Cheetah *Wonder Woman* vol. 2 #9).

Panel 6: Villains: Skagg the Storm Giant (*Journey into Mystery* vol. 1 #104) and a friend.

207 Panel 1: League debuts: the sixth (we think) Green Lantern to join (Jennife-Lynn Hayden, first appeared *All-Star Squadron* #25, became Green Lantern in *Green Lantern* vol. 3 #107), the second Green Arrow (Connor Hawke, first appeared *Green Arrow* vol. 2 #0, became *Green Arrow Showcase* '95 #4) and Agent Liberty (Ben Lockwood, *Superman* vol. 2 #60). Note: Hayden has previously appeared as Jade, but was a League member as Green Lantern, so we're listing this as her crossover debut as a League member. Villains: MODOK (George Tarleton, first seen *Tales of Suspense* vol. 1 #94) and the Porcupine (Alexander Gentry, *Tales to Astonish* vol. 1 #48).

Panel 2: League debut: The Scarlet Spider of Justice League Antarctica (*Justice League America* #36).

Panel 4: Avengers/League debuts: Triumph (Will MacIntyre, *Justice League Europe* #67), Martnez (*Marvel Super-Heroes* #18), Mark Antaeus (*JLA Superpower* #1), Orion (*New Gods* vol. 1 #1) and Spider-Woman (Julia Carpenter, *Marvel Super-Heroes Secret Wars* #6).

Panel 5: villain: Surtur (*Journey into Mystery* vol. 1 #97). USAgent can be (barely) seen in the rubble in his second costume of the crossover.

Panel 6: League debut: Hippolyta appearing as Wonder Woman, from the era she had the role (became Wonder Woman *Wonder Woman* vol. 2 #128).

208 Panel 1: villains: Xennu (*Journey into Mystery* vol. 1 #62) and Major Force (Clifford Zmeck, *Captain Atom* vol. 2 #12).



Note: The Grim Reaper's scythe is normal here, making this his second visual of the crossover, and chronal flux has turned Captain America's shield into his original triangular one from *Captain America Comics* #1.

Panel 2: villain: Solarr (Silas King, *Captain America* vol. 1 #160).

Panel 3: Solarr makes reference to either the current or pre-Crisis Lex Luthor (pre-Crisis, modern day Lex first appeared *Adventure Comics* #271).

209 Panel 1: League debuts: Sargon the Sorcerer (John Sargent, *All-American Comics* #26), Dr. Fate (this version is Linda Strauss, first seen in *Dr. Fate* vol. 1 #1, first merged with Eric Strauss to become Dr. Fate in #4 and became the sole host in *Dr. Fate* vol. 2 #8), Manitou Raven (*JLA* #66), Silver Sorceress (Laura Nielsen, *Justice League of America* #87), Obsidian (Todd Rice, *All-Star Squadron* #25). Note: Wasp in her fourteenth costume of the crossover, making that extra effort and winning first place! Villains: Nastirh (first seen in *X-Factor* #32). Seth (*Thor* vol. 1 #240).

Panel 2: note: Cap's shield just switched back!

Panel 4: villains: The Construct and his Cannons (*Justice League of America* vol. 1 #142), Despero in his original form (*Justice League of America* vol. 1 #1).

210 Avengers/League debuts: L-Ron (in Despero's more recent body; first appeared as L-Ron *Justice League International* vol. 1 #14, merged with Despero *Justice League Europe* #34), Yondu, Charlie-27 (both *Marvel Super-Heroes* vol. 1 #18) and Silverclaw (Maria de Guadalupe Santiago, *Avengers* vol. 3 #8), plus Guy Gardner as Warrior (debuted as such *Guy Gardner: Warrior* #17) and the android Hourman (*JLA* #12). The Beast appears in his current form (first seen *New X-Men* #114); his second of the crossover. Villain: Psycho-Man (*Fantastic Four Annual* #5).

211 Panel 1: League debuts: Kilowog (*Green Lantern* vol. 2 #149), Maya (Chandni Gupta, *Justice League Europe* #47), Animal Man (Buddy Baker, *Strange Adventures* vol. 1 #180), Aztek (Curt Falconer, *Aztek the Ultimate Man* #1) and the other Crimson Fox (Constance D'Aramis, *Justice League Europe* #13). The female Yellowjacket is in her second costume of the crossover.

Panel 2: Avengers/League debuts: Tomorrow Woman (*JLA* #5) and Starhawk (Stakar Ogord, *Defenders* vol. 1 #27).

Panel 3: Krona is in his fourth costume of the crossover, designed for this story.

212 You'll note Hawkeye can be seen holding onto an arrow just before he and the Flash got zapped by Dreamslayer back on page 195.

214 From this point on, the line-ups and costumes of the teams have stabilized back to what they were when they were first seen in this story, battling Terminus and Starro.

215 The Spectre pushing apart the twin Earths is an homage to the original Spectre doing that sort of thing fairly often — in *Justice League of America* vol. 1 #46-47 and #83 and *All-Star Squadron* #34, just to name a few.

216 The enchantment on Thor's hammer that prevents anyone

else from lifting it unless they're worthy was first seen in action in *Journey into Mystery* vol. 1 #85.

There've been a number of people who've proved worthy of lifting it since, starting with Beta Ray Bill in *Thor* vol. 1 #337 — but the way we see it, circumstances have something to do with it, and there's nothing to say they could all lift it again...

217 As the two teams

leave, Wonder Woman gives the crossed-bracelets Amazon salute — and Warbird is also saluting, a reference to her time in the U.S. Air Force.

218 The "cosmic egg" is a visual tip of the hat to the "chronal egg" that appeared in the original, never-completed version of *JLA/Avengers*.

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